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William Dabbs

I pray bind this book in yellow leather  
Dabbs full till no silver, my m<sup>r</sup> Eib Owe  
and Eib name upon it. for water be sprinkled  
w<sup>th</sup> green and green silk string. look to  
find it your Eib, and sell it as better as  
may be.



Aue' Regina	36
Alma redemptoris	2
Ascendit deus	10
Aspice' domine	32
All as a sea	50
Arise' d'orde'	51
Apparebit in finem	54
Audiui vocem	55
Aspice' domine	78
Attollite' portas.	79

Benedicam dominu'	17
-------------------	----

Cantate' domino	13
Ci fene' plaise'	73
Ce voster brunt	74
Cum natus esset' Iesus	76
Compell the Hauke'	66

Domine' quis habitabit	6
Draco iste	19
Discite' ame'	20

Deus deus meus	27
Dumal que' iay	38. 71
Defecit in dolore	43
Desi coemit	48
Domine' tu iurasti	56
Domine' secundu'	61
Di ques' ta bionde	68

Ecce dominus	1
Esperant	38

Eac cum seruo	16
Foderunt manus.	21

Ilec dicit dñs	59
----------------	----

Inclina domine'	26
Ioson ferito	45
Iesu nostra redemptio	75

Setentur coeli	12
Laudate' dominu'	15
Locutus sum	31
Le rossignol	69
Le home banmi	37. 70
Le corps.	72

Madonna	48
Mors tua	67
Mirabile' misteriu'	25

Nigra sum	5
Ne perdas	40
Ne frascaris dñe	64

O bone' Iesu	22
O vos omnes	28
O salutaris hostia	53
O lux	80



Peccanti me 33  
Precamur 52  
Pis ne me puit 73

Quis te victorem 8  
Quis me statim 21  
Qui emittis 24  
Quare tristes es 30

Recordare 41

Surrexit pastor 23  
Si longe 50

Tristitia 34  
The Nymphes 49  
Tribulationes 62

Virgo per incertos 29  
Veni Creator 39  
Vestui collj 46  
Voj sete 48  
Vide domine 57  
Vigilate 60

Finis: A

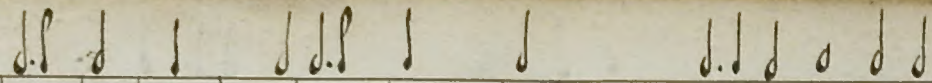


Presented to the Institute by  
Mr. Oliphant



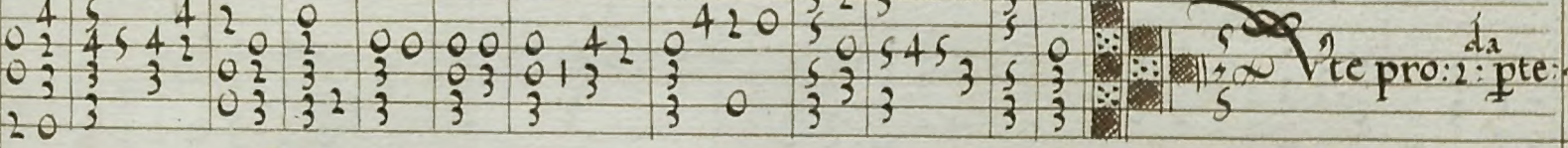
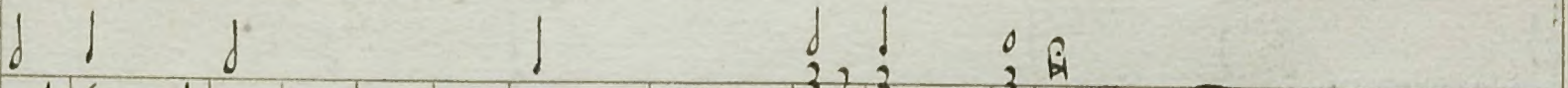
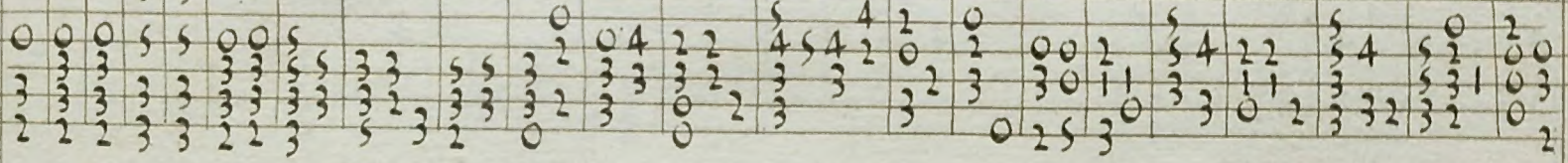
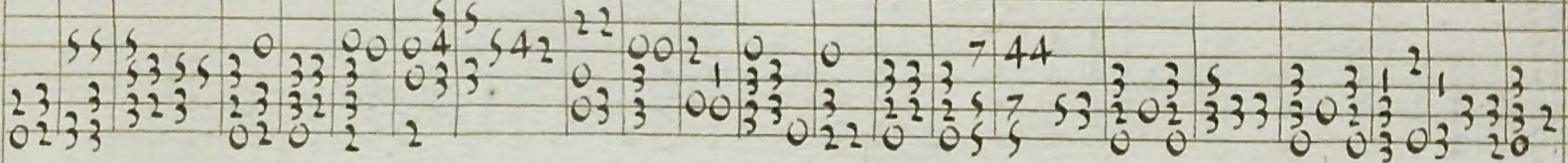
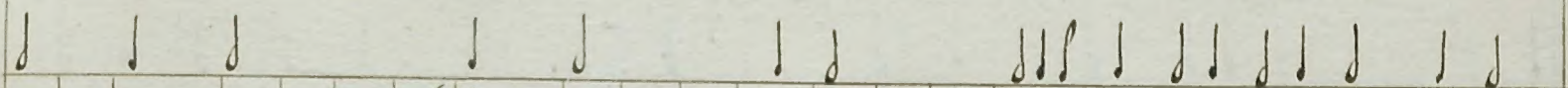
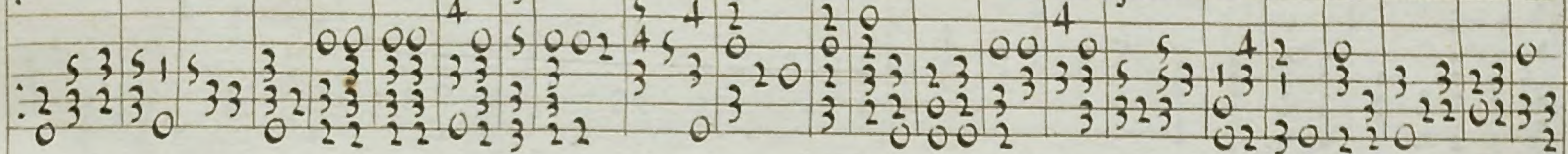
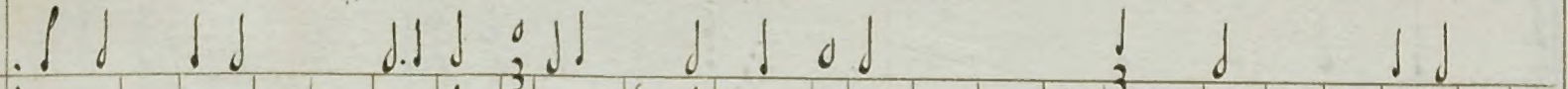
# Ludo: Victoria o

Ecce dominus



1

\*



Vte pro: 2: pte: da





Secunda pars

This image shows a page from a handwritten musical manuscript, titled "Secunda pars". The page contains five systems of musical notation, each consisting of a staff with a melodic line and a corresponding line of lute tablature below it. The notation is in a historical style, using letters (A, B, C, D, E, F, G) and numbers (1-7) to represent pitches and fret positions on a lute. The first system begins with a treble clef and a key signature of one flat (B-flat). The notation is dense, with many accidentals and ligatures. The tablature is written in a compact, shorthand style. The page is aged, with some staining and wear visible at the edges.



Handwritten musical score on five staves. The notation includes various rhythmic values (half notes, quarter notes, eighth notes, sixteenth notes, and rests) and complex figured bass notation (numbers 1-7, often with 's' for sharp or 'b' for flat). The score is organized into measures by vertical bar lines. The fifth staff concludes with a decorative flourish and the word 'ms.'.




Lud: Victoria:

Alma Redemptoris'

This is a handwritten musical score for a piece titled "Lud: Victoria: Alma Redemptoris'". The score is written on six staves, each with a single melodic line and a corresponding figured bass line. The notation is in a historical style, featuring various note values (minims, crotchets, quavers) and rests. The figured bass lines use numbers (0-7) and symbols (♯, ♭, \*). The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is organized into measures by vertical bar lines. The overall style is characteristic of 17th or 18th-century manuscript notation.



Handwritten musical score for a single system with four staves. The notation includes rhythmic values (half notes, quarter notes, eighth notes, sixteenth notes, and rests) and various accidentals (sharps, flats, naturals). The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one flat (Bb). The third and fourth staves continue the melodic and harmonic development. The system concludes with a double bar line and a repeat sign.

Verte pro secunda parte: 



# Secunda pars

Handwritten musical notation for the second part of a piece, featuring five systems of staves with notes and figured bass.

The notation includes various musical symbols such as clefs, notes, rests, and figured bass (numbers 1-7) indicating fingerings or ornaments. The piece is divided into measures by vertical bar lines.

A decorative asterisk (\*) is placed above the second system of staves.

The first system of staves contains the title "Secunda pars" and the first measure of music. The subsequent systems continue the musical composition, each consisting of a single staff with notes and a corresponding line of figured bass.



This page contains a handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and figured bass. The first four staves are filled with musical notation, while the fifth staff concludes with a double bar line and the word "Finis." written in a decorative script. The paper shows signs of age, including some staining and wear.



Criquillon

Nigra sum

Handwritten musical score for a piece titled "Criquillon" and "Nigra sum". The score is written on six staves, each containing a single melodic line with various note values (quarter, eighth, and sixteenth notes) and rests. The notation is in a historical style, likely from the 16th or 17th century. The first staff begins with a large, ornate initial 'N' for "Nigra sum". The score is written in a single system, with the staves connected by a vertical line on the left. The notation includes many accidentals (sharps and flats) and some special characters like a cross (X) and a star (\*). The piece appears to be a lute or keyboard piece, given the complexity of the single-line notation.



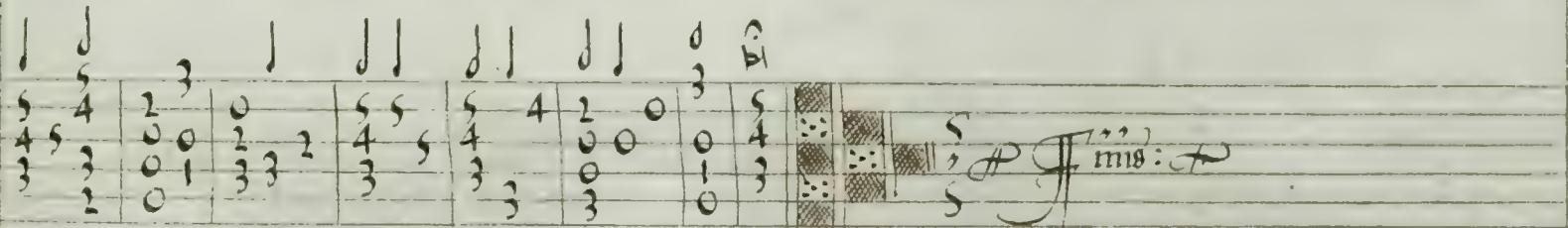
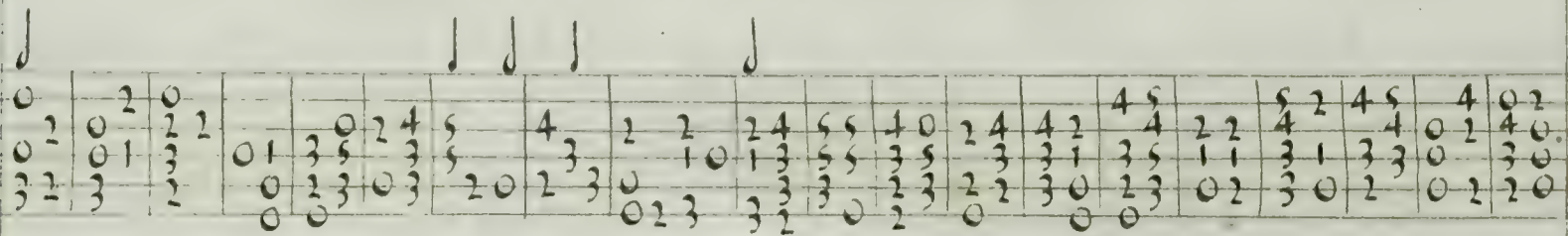
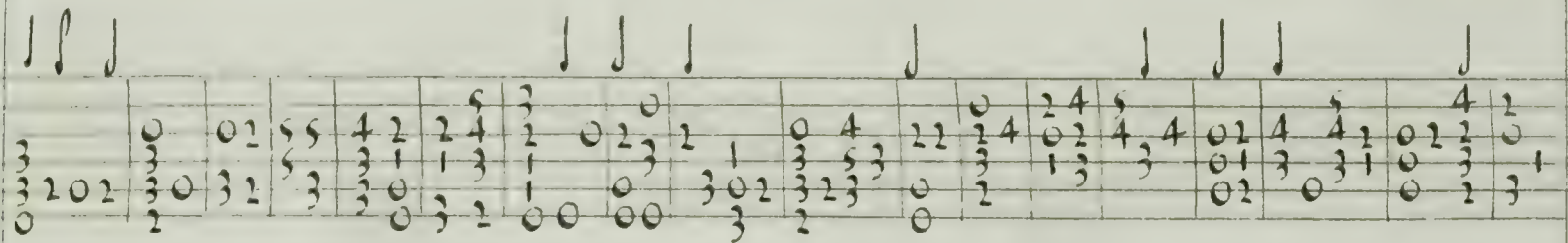
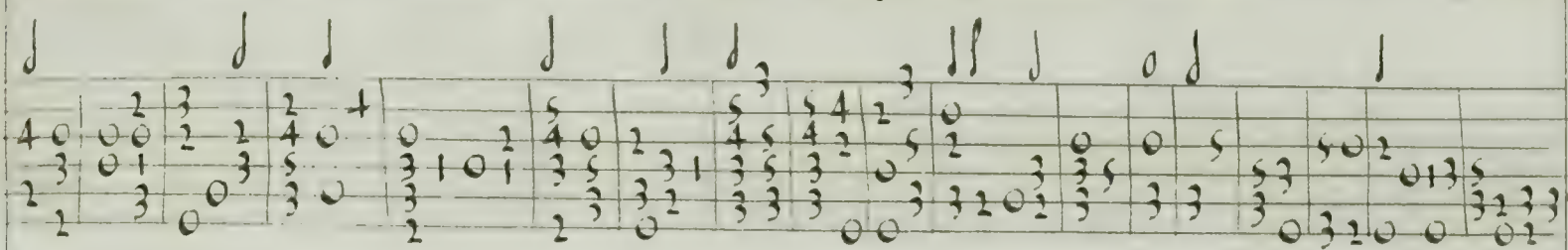
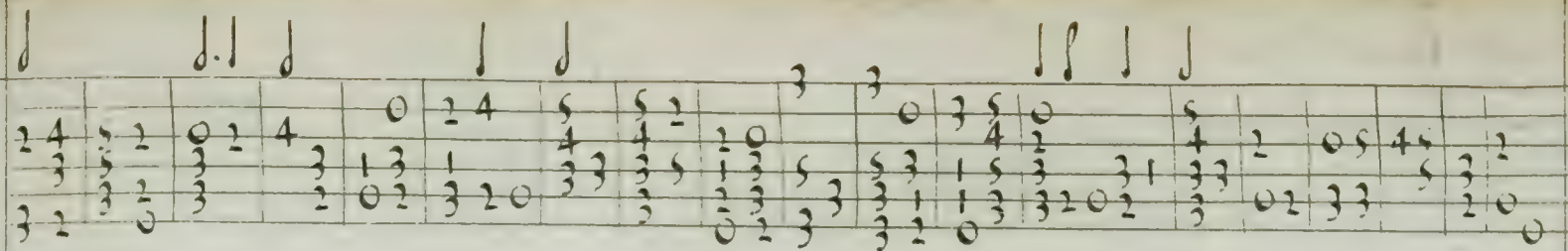




Secunda pars

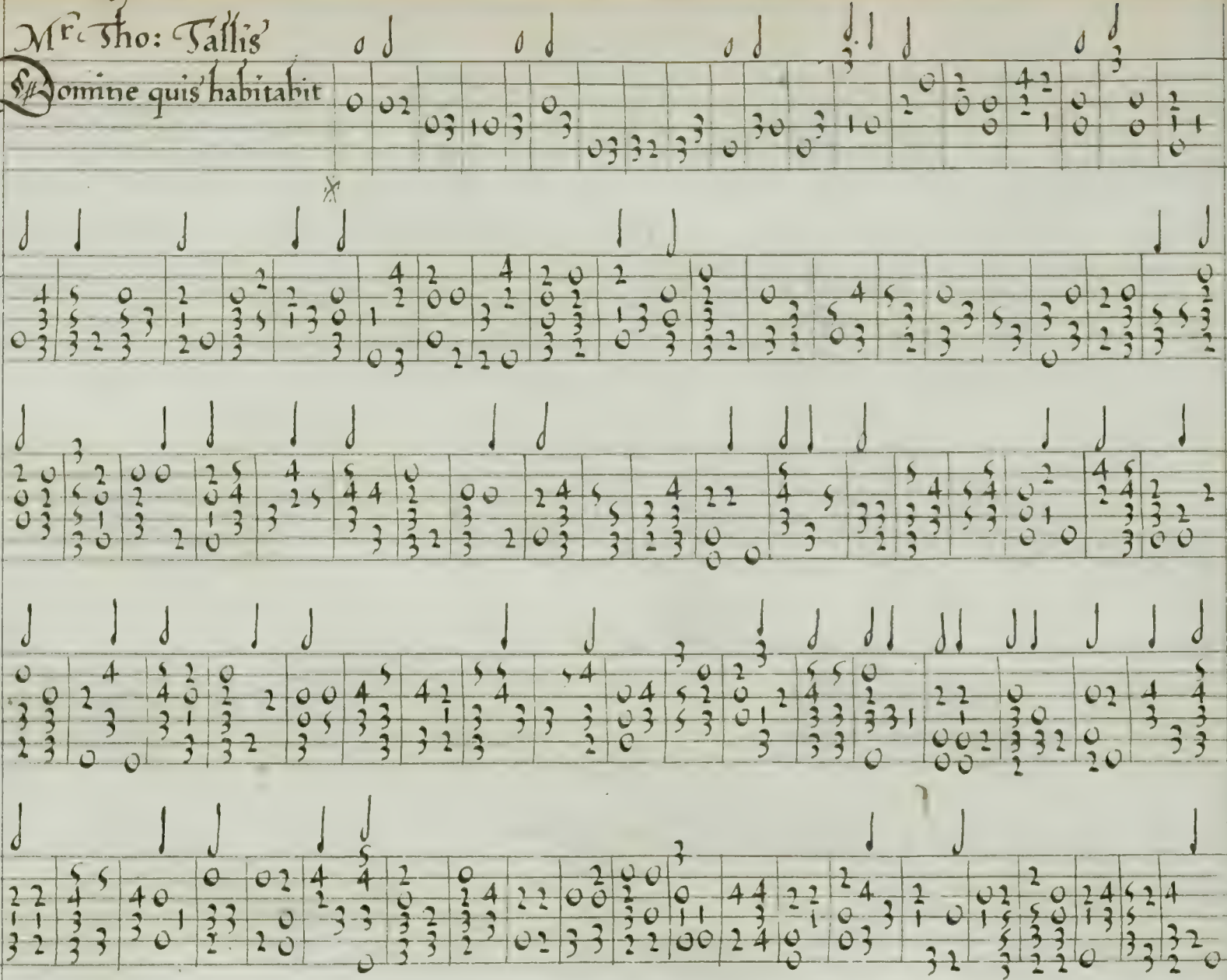
This image shows a handwritten musical score for a piece titled "Secunda pars". The score is written on five systems of staves, each containing a musical staff and a corresponding lute tablature staff. The notation is in a historical style, likely from the 16th or 17th century. The musical staff uses a treble clef and a key signature of one flat (B-flat). The tablature is written in a six-line format, with letters (a, b, c, d, e, f) and numbers (1-6) indicating fret positions. The score is divided into measures by vertical bar lines. The first system begins with the title "Secunda pars" written in a large, decorative script. The notation is dense and fills most of the page.







**D**omine quis habitabit





Handwritten musical notation on a five-line staff. The notation includes various note values (minims, crotchets, quavers) and rests. Below the staff, there are several lines of numbers, likely representing a figured bass or a specific notation system. The numbers are arranged in a way that corresponds to the notes above them.

Handwritten musical notation on a five-line staff. The notation includes various note values (minims, crotchets, quavers) and rests. Below the staff, there are several lines of numbers, likely representing a figured bass or a specific notation system. The numbers are arranged in a way that corresponds to the notes above them.

Handwritten musical notation on a five-line staff. The notation includes various note values (minims, crotchets, quavers) and rests. Below the staff, there are several lines of numbers, likely representing a figured bass or a specific notation system. The numbers are arranged in a way that corresponds to the notes above them.

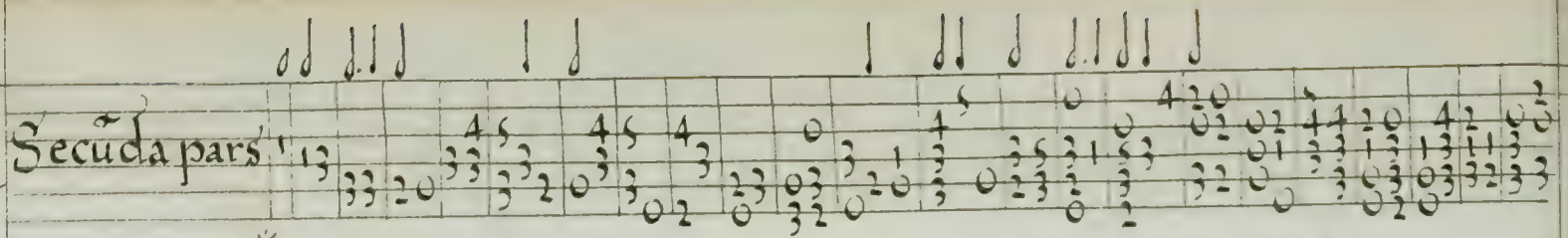
Handwritten musical notation on a five-line staff. The notation includes various note values (minims, crotchets, quavers) and rests. Below the staff, there are several lines of numbers, likely representing a figured bass or a specific notation system. The numbers are arranged in a way that corresponds to the notes above them.

Handwritten musical notation on a five-line staff. The notation includes various note values (minims, crotchets, quavers) and rests. Below the staff, there are several lines of numbers, likely representing a figured bass or a specific notation system. The numbers are arranged in a way that corresponds to the notes above them.

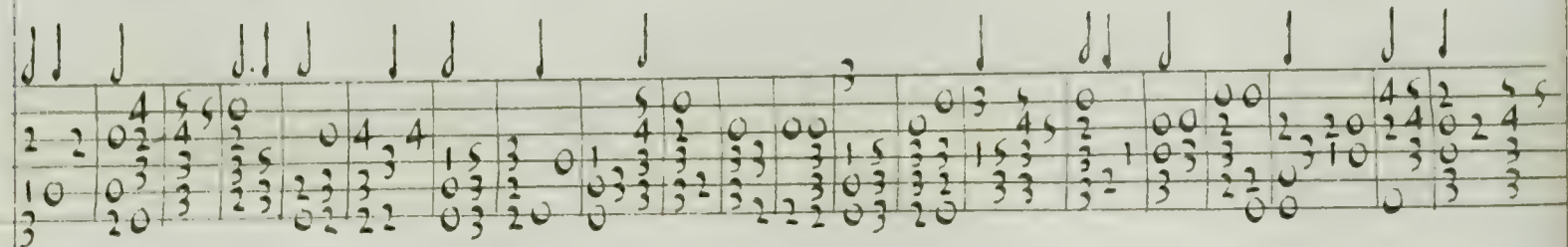
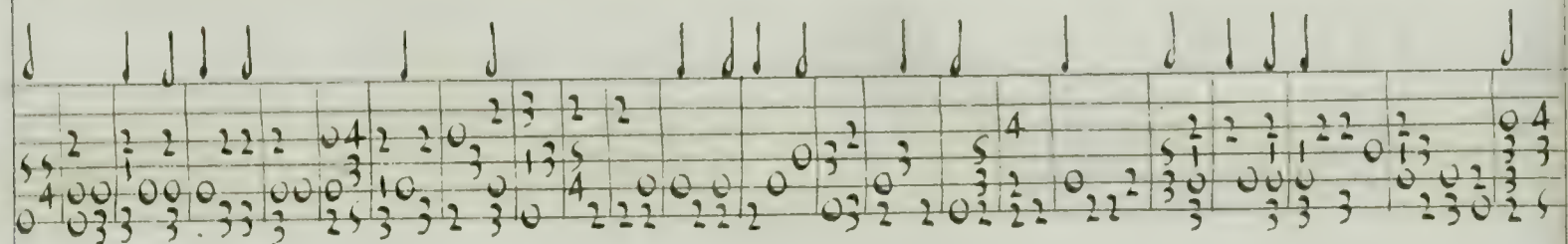
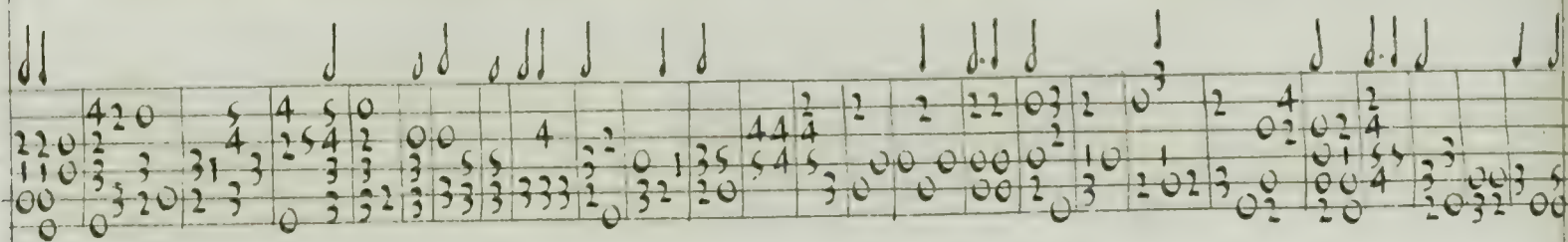
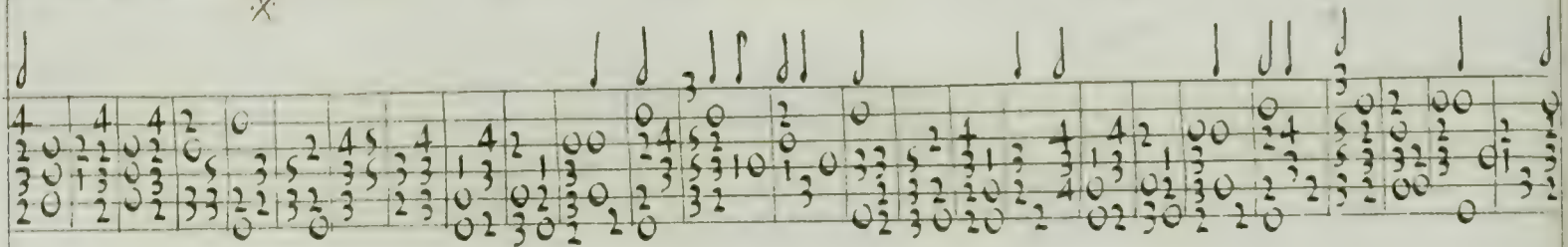
Verde pro Secunda pte.



Secunda pars



\*





Handwritten musical notation on a five-line staff. The notation includes various note values (quarter, eighth, sixteenth notes) and rests. Below the staff, there are several lines of numbers, likely representing a figured bass or a specific notation system. The numbers are arranged in a structured manner, often grouped by vertical lines.

Handwritten musical notation on a five-line staff. The notation includes various note values and rests. Below the staff, there are several lines of numbers, likely representing a figured bass or a specific notation system. The numbers are arranged in a structured manner, often grouped by vertical lines.

Handwritten musical notation on a five-line staff. The notation includes various note values and rests. Below the staff, there are several lines of numbers, likely representing a figured bass or a specific notation system. The numbers are arranged in a structured manner, often grouped by vertical lines.

Handwritten musical notation on a five-line staff. The notation includes various note values and rests. Below the staff, there are several lines of numbers, likely representing a figured bass or a specific notation system. The numbers are arranged in a structured manner, often grouped by vertical lines.

Handwritten musical notation on a five-line staff. The notation includes various note values and rests. Below the staff, there are several lines of numbers, likely representing a figured bass or a specific notation system. The numbers are arranged in a structured manner, often grouped by vertical lines. The notation ends with a double bar line and a fermata.

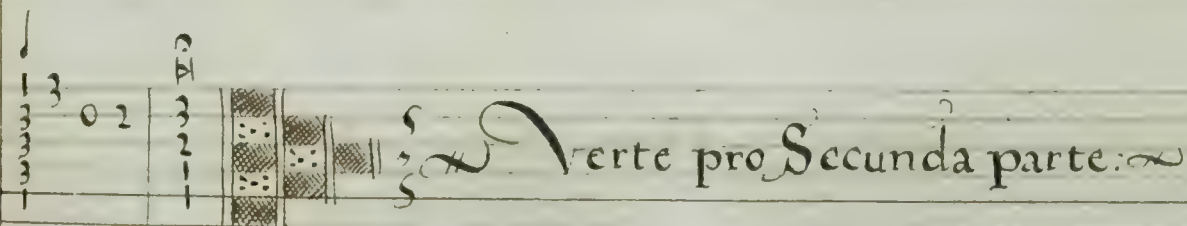
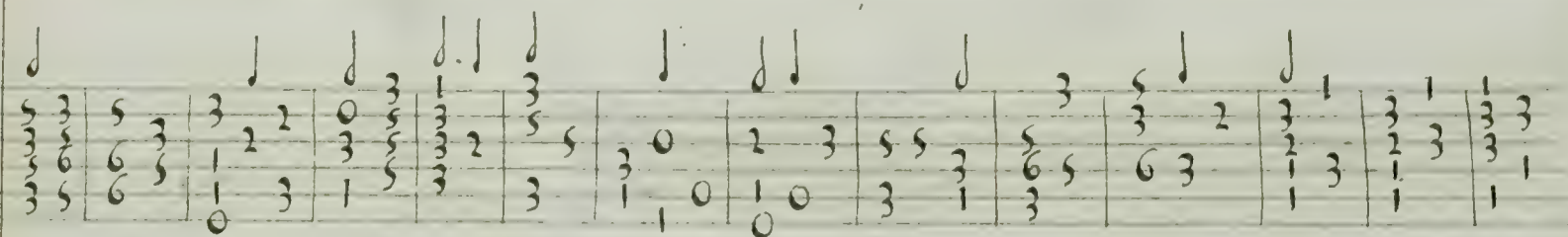
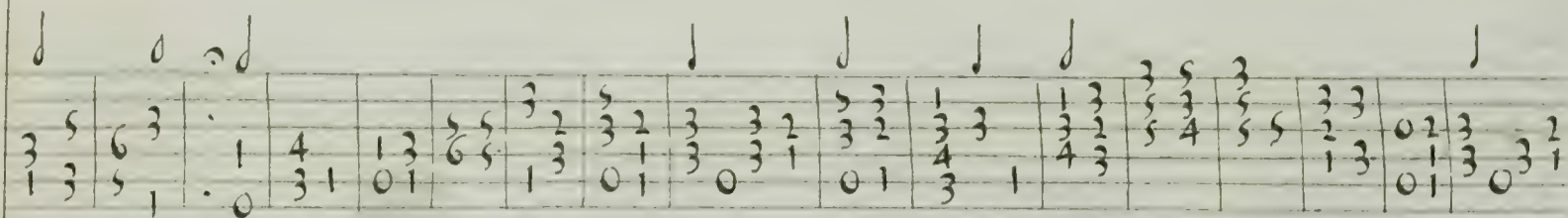
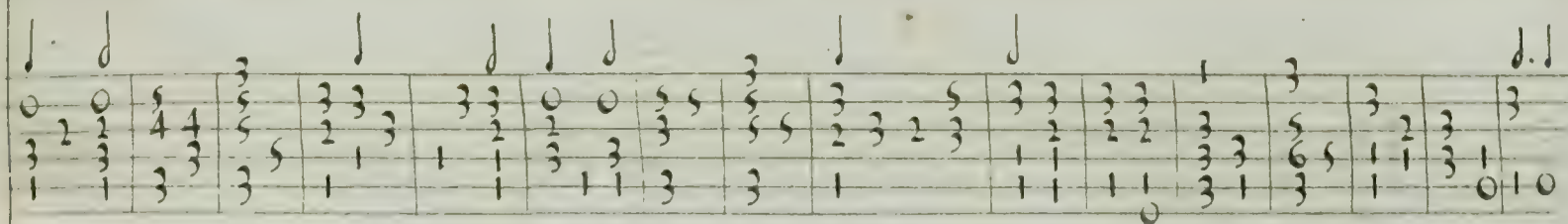
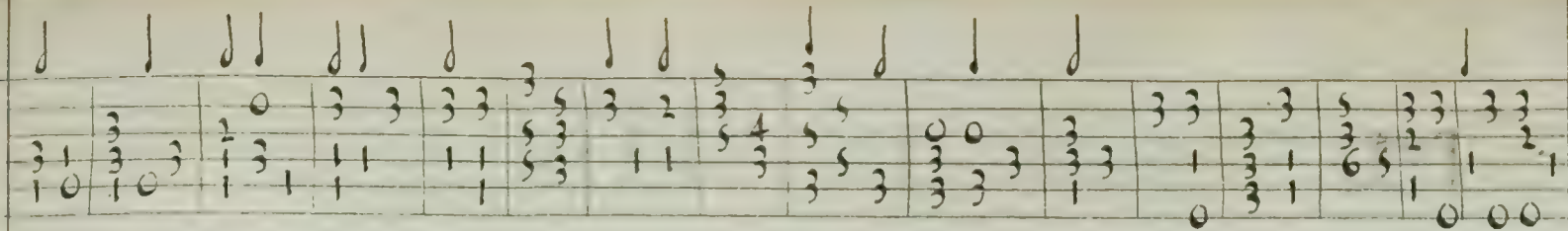


Criquillon

Quis te victorem

This image shows a handwritten musical score on aged paper. The title "Criquillon" is written at the top left, followed by the subtitle "Quis te victorem". The score is written in a single system with five staves. The notation includes various musical symbols such as notes, rests, and bar lines. The first staff contains the title and subtitle. The second staff begins with a treble clef and a key signature of one sharp (F#). The third staff contains a large asterisk (\*) and a series of notes. The fourth and fifth staves continue the musical notation. The paper shows signs of age, including discoloration and some wear.







2<sup>da</sup> pars

Handwritten musical notation for the second part of a piece, featuring a single staff with a treble clef and a key signature of one flat. The notation includes various note values (quarter, eighth, sixteenth notes) and rests, with some notes beamed together. The piece ends with a double bar line.

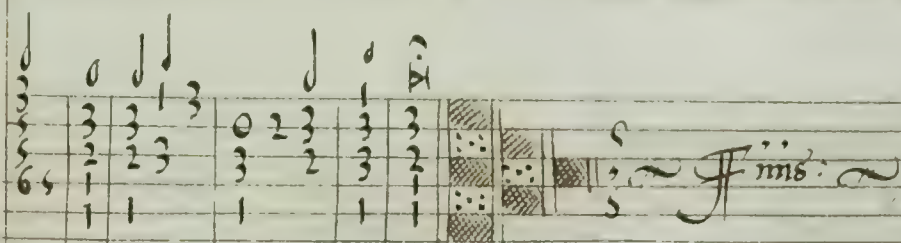
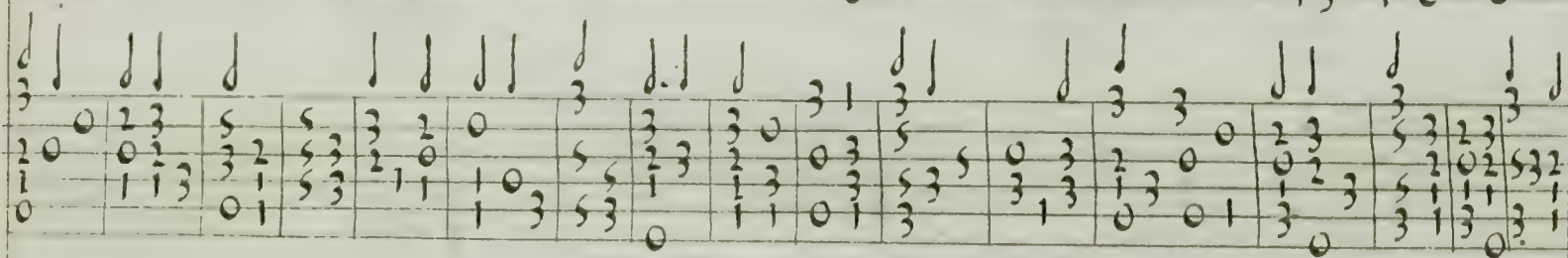
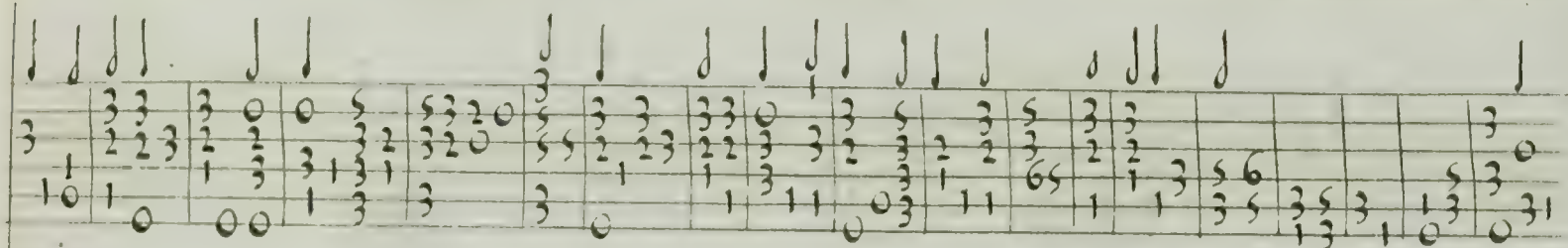
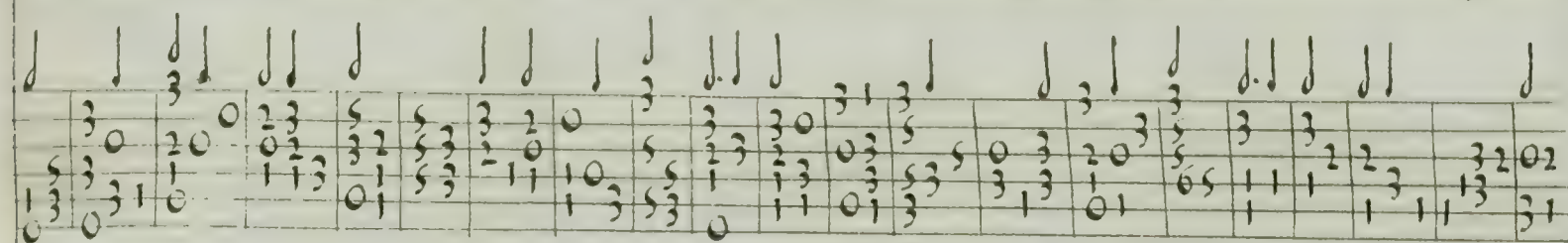
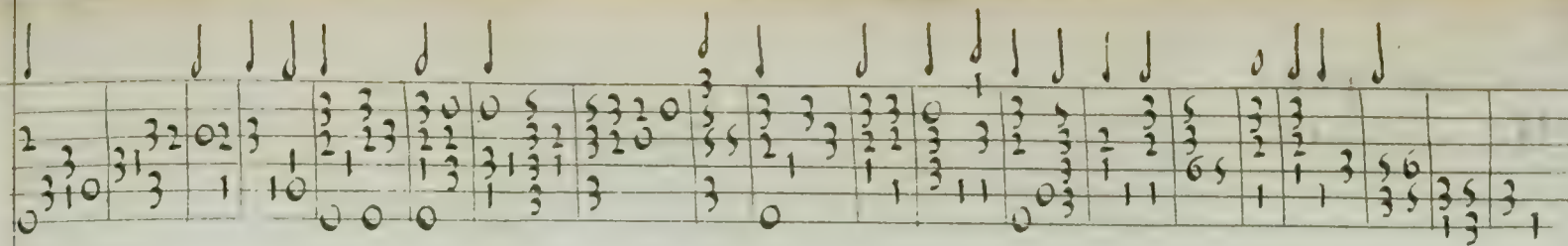
Handwritten musical notation for the first part of a piece, featuring a single staff with a treble clef and a key signature of one flat. The notation includes various note values (quarter, eighth, sixteenth notes) and rests, with some notes beamed together. The piece ends with a double bar line.

Handwritten musical notation for the second part of a piece, featuring a single staff with a treble clef and a key signature of one flat. The notation includes various note values (quarter, eighth, sixteenth notes) and rests, with some notes beamed together. The piece ends with a double bar line.

Handwritten musical notation for the first part of a piece, featuring a single staff with a treble clef and a key signature of one flat. The notation includes various note values (quarter, eighth, sixteenth notes) and rests, with some notes beamed together. The piece ends with a double bar line.

Handwritten musical notation for the second part of a piece, featuring a single staff with a treble clef and a key signature of one flat. The notation includes various note values (quarter, eighth, sixteenth notes) and rests, with some notes beamed together. The piece ends with a double bar line.





Cle: non: papa  
Ascendit deus

This is a handwritten musical score for a piece titled "Ascendit deus". The notation is written on five systems, each consisting of a single staff with a treble clef and a key signature of one flat (B-flat). The music is written in a style characteristic of early modern lute tablature, where notes are represented by letters (A, B, C, D, E, F, G) and numbers (1-6) on a six-line staff. The first system begins with the text "Cle: non: papa" and "Ascendit deus". The notation includes various rhythmic values (minims, crotchets, quavers) and rests, indicated by vertical stems and horizontal lines. The second system features a small asterisk (\*) above the first measure. The third system continues the piece with similar notation. The fourth system shows a change in the rhythmic pattern, with more frequent note values. The fifth system concludes the piece with a final cadence. The handwriting is in a cursive script, typical of the 16th or 17th century.



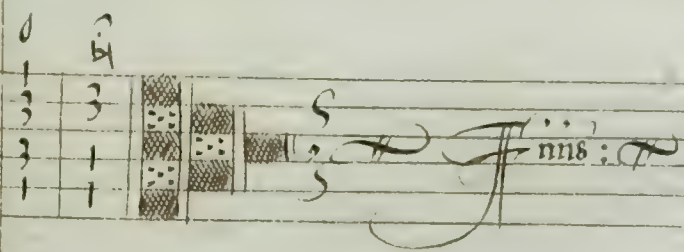
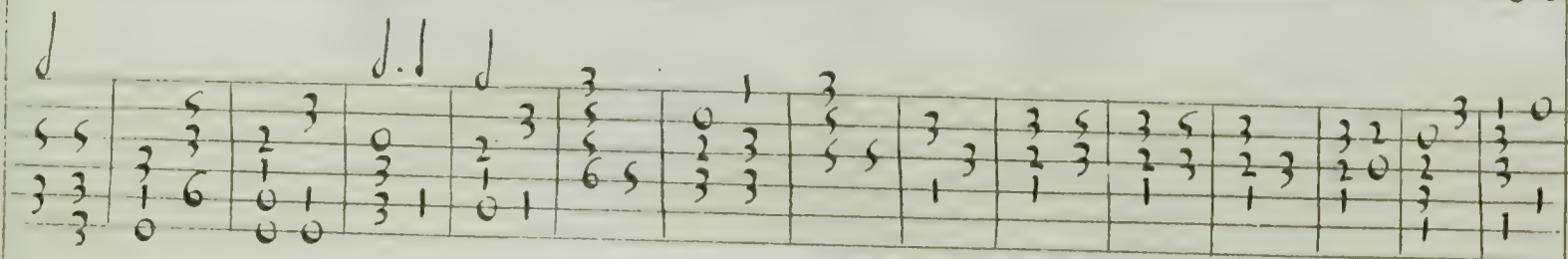
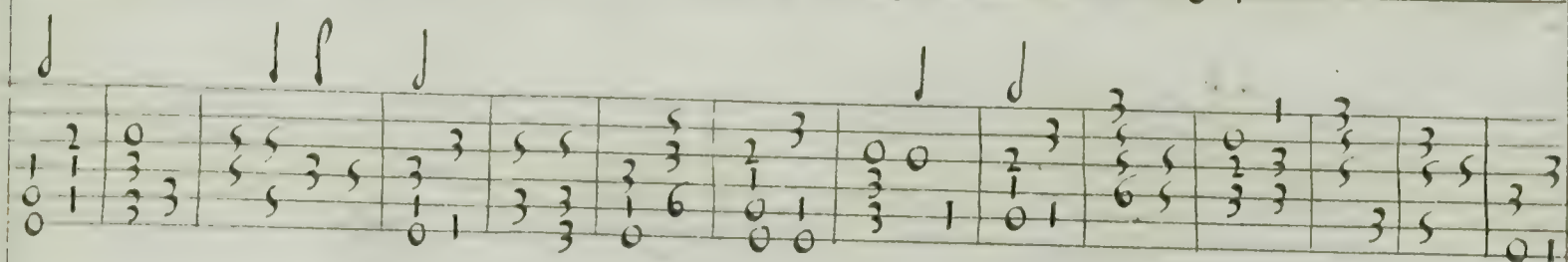
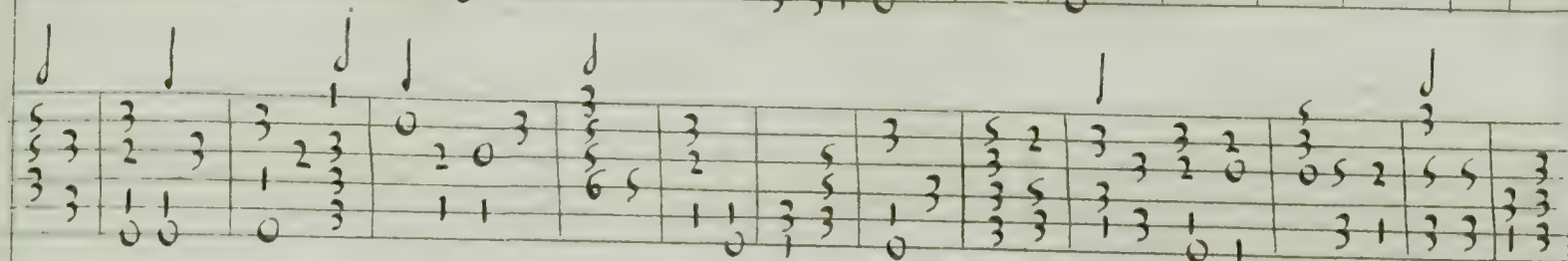
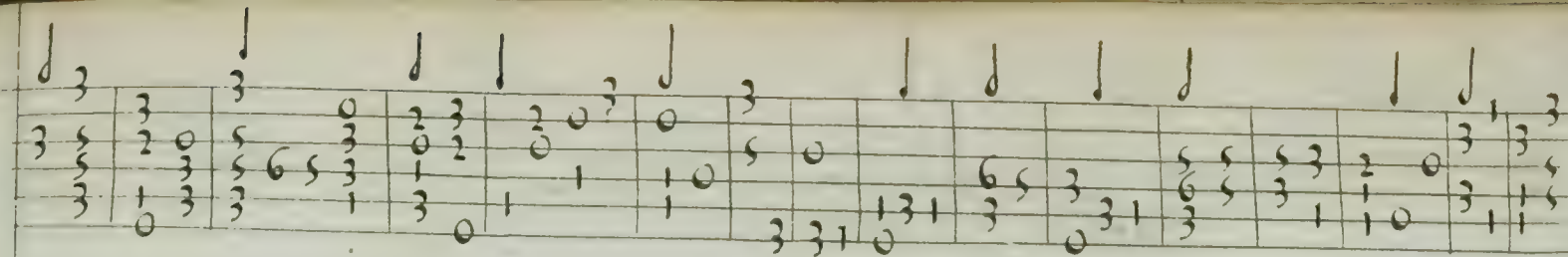
Handwritten musical notation on four systems. Each system consists of a single staff with rhythmic notation (vertical strokes with flags) and a corresponding line of numbers (likely figured bass or tablature) written below the staff. The notation is dense and characteristic of early modern manuscript notation.

Verte pro Secunda parte: ~

Secunda pars

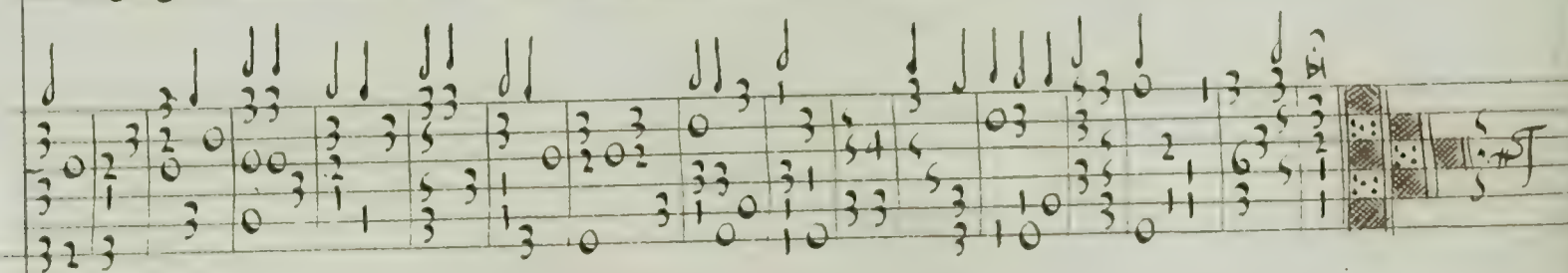
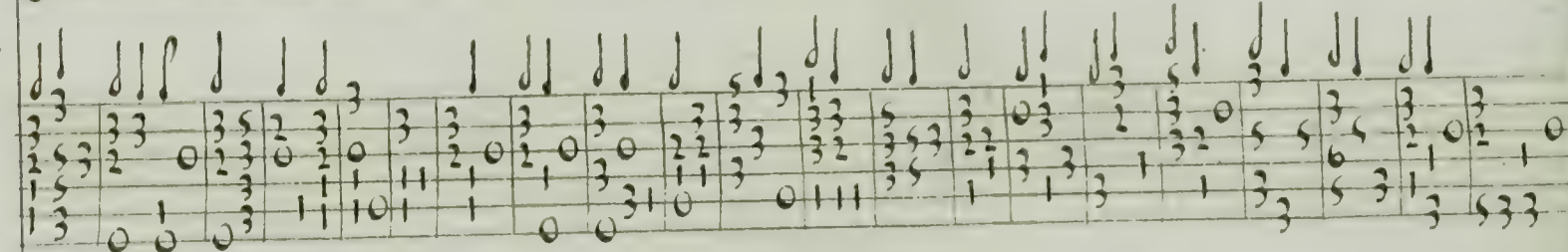
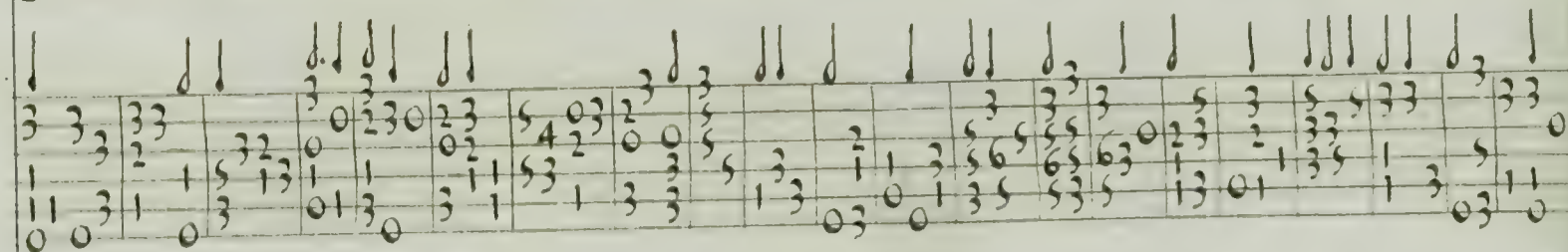
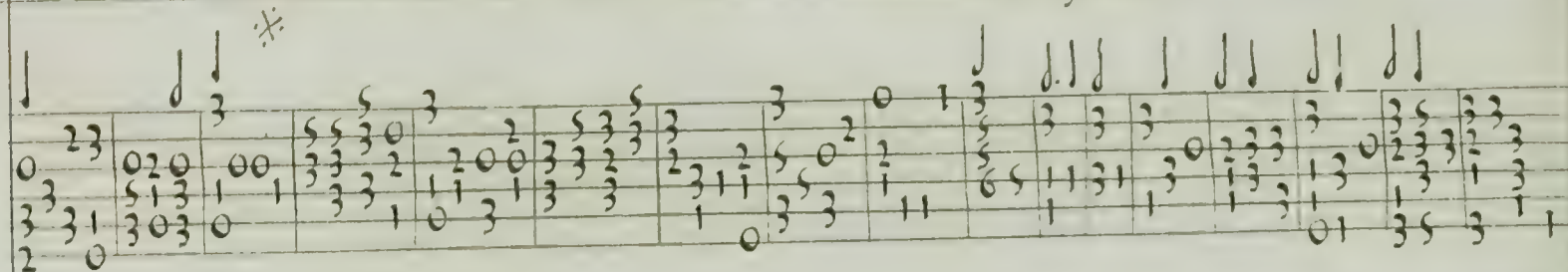
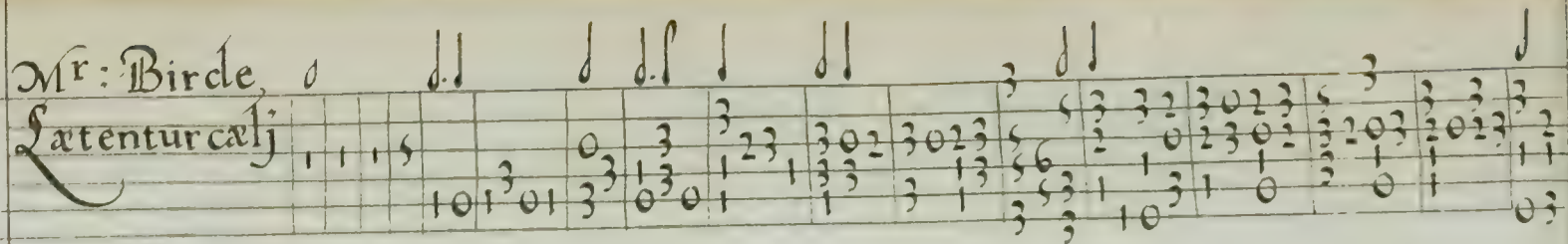
This image shows a handwritten musical score for a piece titled "Secunda pars". The score is written on five systems of staves, each with a single melodic line and a corresponding line of lute tablature. The notation is in a historical style, featuring a single-clef staff with a treble clef and a line of numbers (0-6) for the fret positions. The music is written in a single system, with the title "Secunda pars" at the beginning. The notation includes various rhythmic values (half notes, quarter notes, eighth notes, and sixteenth notes) and rests. The tablature is written in a single line, with numbers indicating the fret positions for each note. The score is written in a single system, with the title "Secunda pars" at the beginning. The notation includes various rhythmic values (half notes, quarter notes, eighth notes, and sixteenth notes) and rests. The tablature is written in a single line, with numbers indicating the fret positions for each note.





Mr: Birde,

Latentur calij





## Secunda pars

Handwritten musical score for "Secunda pars" on six staves. The notation includes rhythmic symbols (vertical strokes with flags) and numerical figures (0-6) placed above and below the staves. The piece concludes with a double bar line, a repeat sign, and the word "Fins" with a flourish.

# Alfonso

Cantate domino

This is a handwritten musical score for a piece titled "Alfonso Cantate domino". The score is written on five systems of staves. Each system consists of a vocal line (top staff) and a lute tablature line (bottom staff). The tablature uses numbers 0-6 to represent fret positions on a six-stringed instrument. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The handwriting is in a historical style, and the paper shows signs of age.

The first system begins with a vocal line starting on a G-clef and a tablature line starting on a C-clef. The second system continues the melody with more complex rhythmic patterns. The third system features a key signature change to one flat (B-flat). The fourth system continues the piece with further melodic and harmonic development. The fifth system concludes the piece with a final cadence in the tablature.



Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and bar lines. Below the musical notation, there are several lines of numbers (1, 2, 3, 4, 5, 6) and some letters (A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z). The page is numbered 14 in the top right corner.

Verte pro Secunda parte.

# Secunda pars

This image shows a handwritten musical score for a piece titled "Secunda pars". The score is written on five systems, each consisting of a musical staff with notes and a corresponding line of lute tablature below it. The notation is in a historical style, likely from the 16th or 17th century.

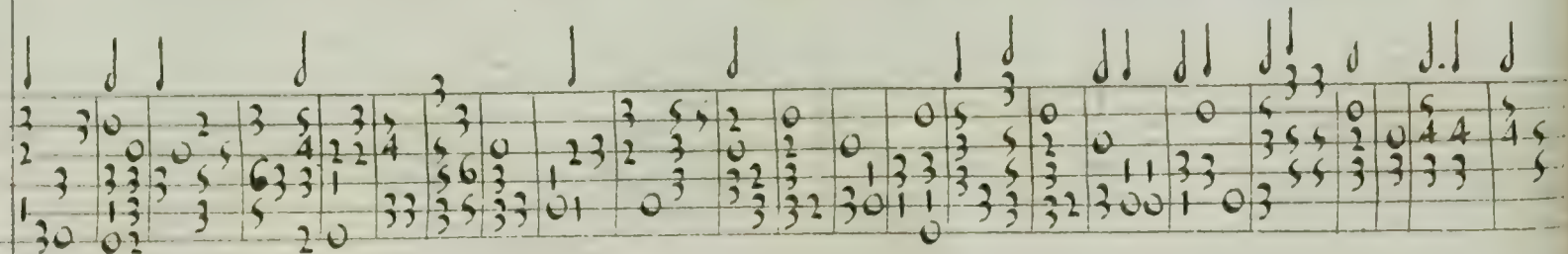
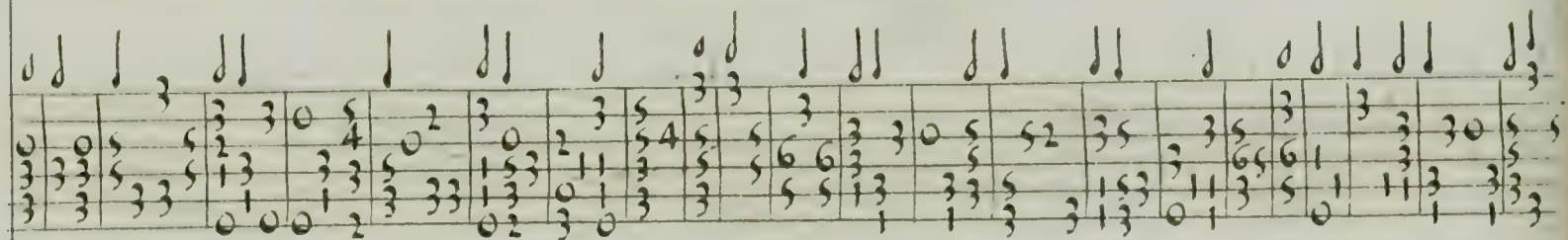
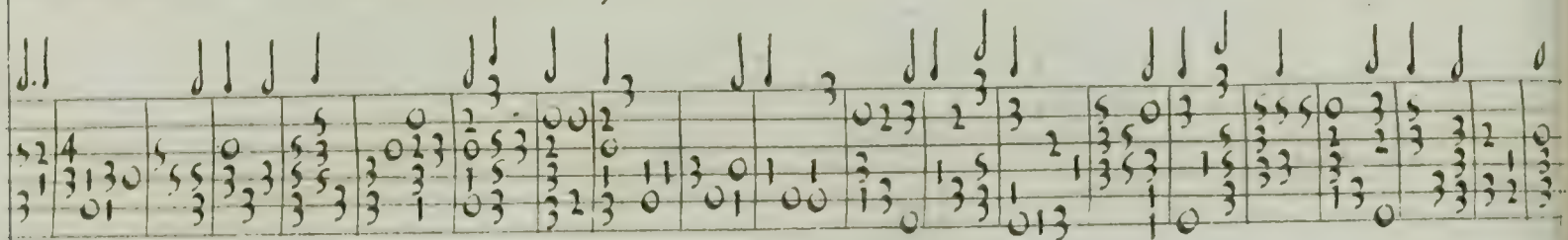
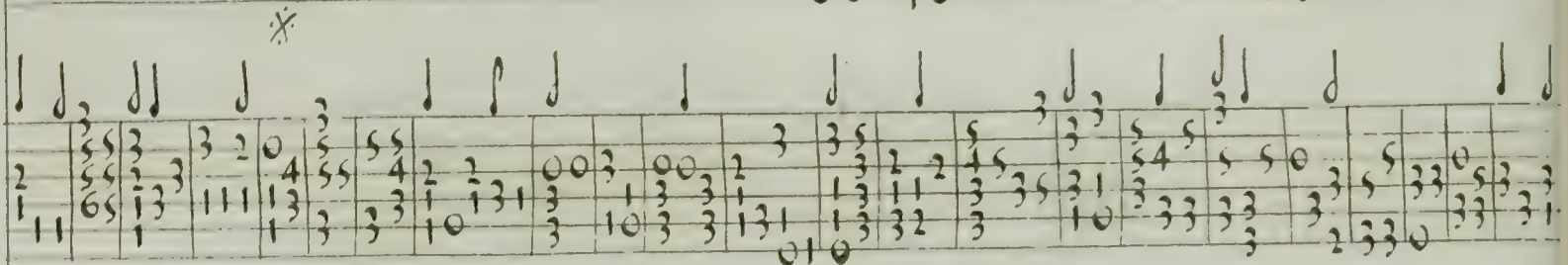
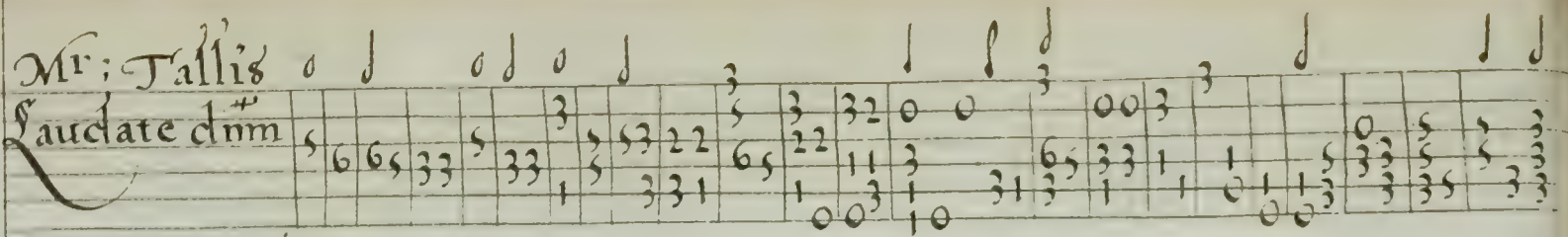
The first system begins with the title "Secunda pars" written in a large, decorative script. The musical staff features a series of notes, including quarter and eighth notes, with some rests. The tablature below the staff uses numbers 0-6 to represent fret positions, with some numbers appearing in groups (e.g., 3 3 3) and others as single digits. The second system continues the piece with similar notation. The third system shows a change in the musical staff, possibly indicating a different instrument or a change in the piece's structure. The fourth system continues the notation, and the fifth system concludes the piece with a final measure and tablature.



A handwritten musical score on five staves. The notation is a form of musical shorthand, likely for a keyboard instrument, using numbers 1-6 and 8 (octave) placed on or below the staves. Some numbers are grouped with vertical lines or other symbols. The first staff begins with a treble clef and a key signature of one sharp (F#). The score is divided into measures by vertical bar lines. The notation is dense, with many numbers and some notes (half notes, quarter notes) written above the staves. The final measure of the fifth staff is marked with a double bar line and the word "Fms." (Fines) with a decorative flourish.

Mr: Tallis

Gaudate dnm





A handwritten musical score on a single five-line staff. The notation is in a historical style, featuring various note values including minims, crotchets, quavers, and sixteenth notes. There are several rests and bar lines throughout the piece. The paper is aged and shows some staining, particularly in the lower right corner.

Handwritten musical score for 'Finis'. The notation is on a five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The music consists of a series of notes and rests, ending with a double bar line and the word 'Finis' written in a decorative, calligraphic hand.

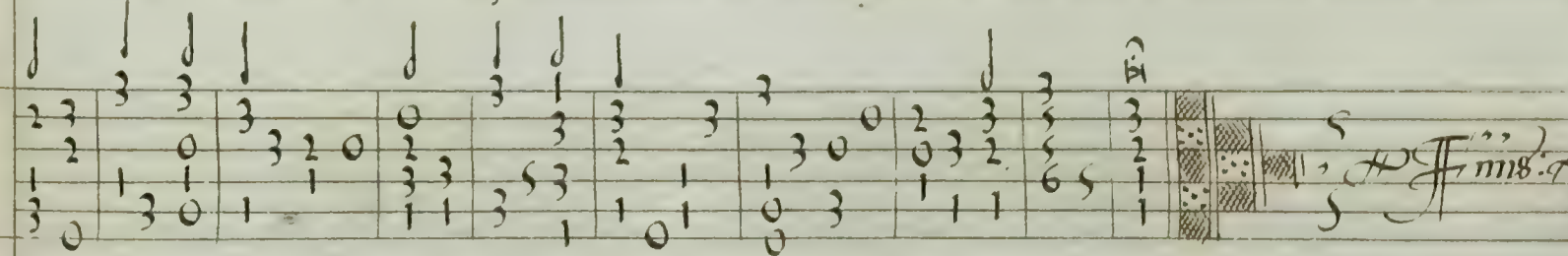
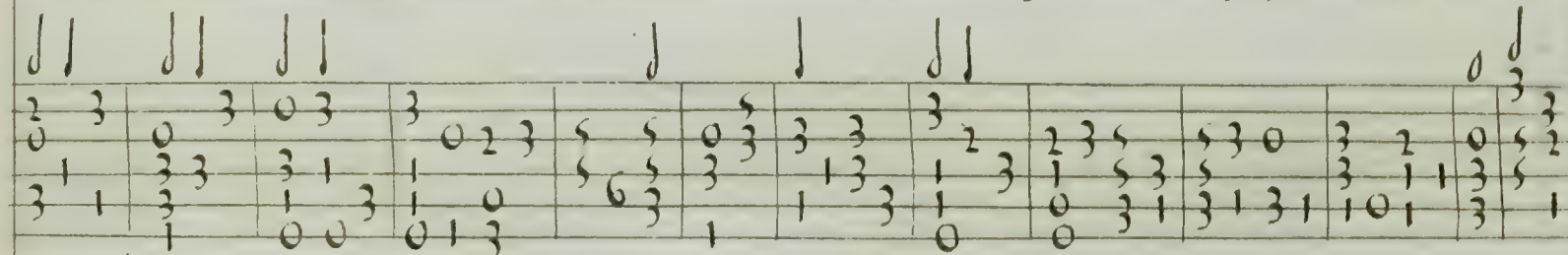
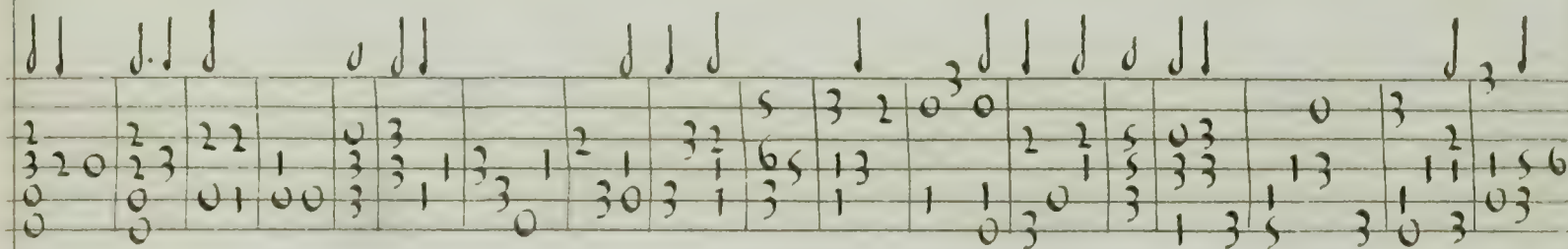
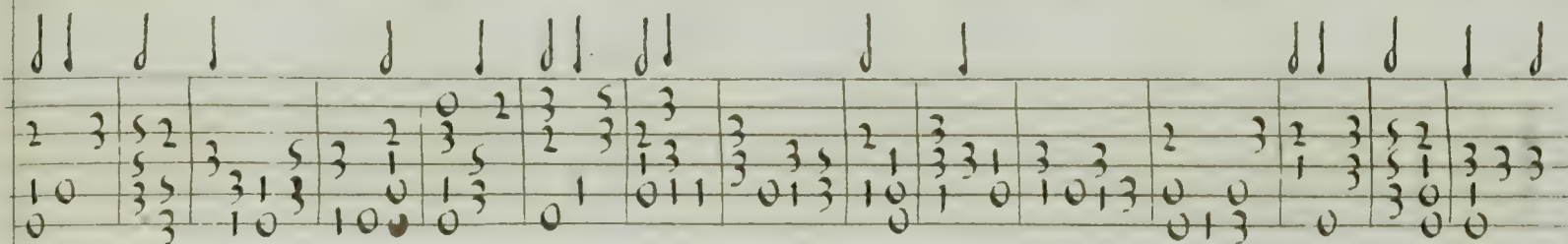
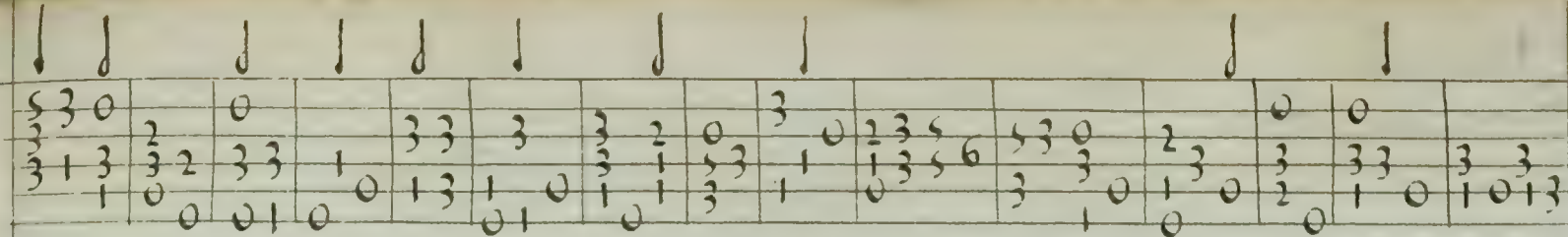
Mr: Birde

Fac cū seruo tuo

✱

The musical score is written on five systems of staves. Each system has a top line for the melody and a bottom line for numerical pitch notation. The notes are simple vertical stems with some having horizontal flags. The numbers on the bottom line correspond to the pitch of the notes above them. The first system is titled 'Mr: Birde' and 'Fac cū seruo tuo'. A star symbol (✱) is placed above the second system. The notation is in a historical style, likely from a 16th or 17th-century manuscript. The score is written on aged, slightly stained paper.





*Finis*

Alphonfus  
Benedicam tui

This image shows a handwritten musical score on aged paper. The title at the top left is "Alphonfus" followed by "Benedicam tui" with a small "x" above the "t". The score is written on five systems, each consisting of a single musical staff with a treble clef and a key signature of one sharp (F#). The notation includes various note values (half, quarter, eighth, and sixteenth notes), rests, and bar lines. Below the notes, there are extensive figured bass notations, which are numbers (1-6) placed below the staff lines to indicate the harmonic accompaniment for a keyboard instrument. Some figures are enclosed in circles. A small asterisk (\*) is written above the second staff. The handwriting is in a historical style, and the paper shows signs of age, including some staining and wear.



A handwritten musical score on five staves. The notation is a form of musical shorthand, possibly for lute tablature, using numbers 1-5 and rhythmic symbols (vertical strokes with flags, beams, and circles). The first staff begins with a treble clef and a key signature of one flat. The music is organized into measures by vertical bar lines. The final measure of the fifth staff is decorated with a square box containing a cross-hatch pattern, followed by a stylized flourish.

Verte pro Secunda parte: ~

Secunda pars

This image shows a page from a handwritten musical manuscript, titled "Secunda pars". It contains five systems of musical notation, each consisting of a staff with a melodic line and a corresponding line of lute tablature. The notation is in a historical style, likely from the 16th or 17th century. The first system begins with a treble clef and a key signature of one flat. The tablature uses numbers 1-6 on a six-line staff. The second system starts with a double bar line and a repeat sign. The third system continues the piece. The fourth and fifth systems complete the section. The handwriting is in a cursive script, and the ink is dark on aged paper.

Handwritten musical score for "Secunda pars". The notation is in a historical style, likely from the 16th or 17th century. The score is written on five systems of staves, each containing a melodic line and a corresponding line of lute tablature (numbers 1-6). The first system begins with a treble clef and a key signature of one flat. The second system starts with a double bar line and a repeat sign. The third system continues the piece. The fourth and fifth systems complete the section. The handwriting is in a cursive script, and the ink is dark on aged paper.



Handwritten musical score on four staves. The notation includes various musical symbols such as notes, rests, and bar lines. The first three staves contain dense musical notation with many notes and rests. The fourth staff concludes with a decorative flourish and the word "Fms" (Fines) written in a stylized script.

Alphonfus

Draco isti

This is a handwritten musical score on aged paper. It consists of a single melodic line written on a five-line staff, accompanied by a three-part figured bass system below it. The notation is in a historical style, likely from the 17th or 18th century. The melodic line uses a system of clefs (treble and alto) and various note values (minims, crotchets, quavers, and rests). The figured bass system uses numbers (1-6) and other symbols (like 's' for sharp) to indicate the harmonic structure. The score is divided into measures by vertical bar lines. The title 'Alphonfus' is written at the top left, and 'Draco isti' is written below it. The paper shows signs of age, including some staining and wear.



Handwritten musical score on page 20, featuring five systems of music. Each system consists of a vocal line with notes and lyrics, and a piano accompaniment line with chords and figures. The notation is in a historical style, likely 18th or 19th century. The final system ends with a decorative flourish and the word "Fms".

Cle: non: papa

Discite a me





Pand: Lalamela

Foderunt manus

Handwritten musical score for 'Foderunt manus'. The score is written on five staves. The first staff contains the title 'Pand: Lalamela' and the first line of the piece. The subsequent staves contain the main body of the music, which is a single melodic line. The notation is a form of early musical shorthand, using vertical stems and various symbols (dots, lines, and numbers) to represent notes and rests. The piece concludes with a double bar line and a final flourish.

Mr: Birde

Quis me statim

Handwritten musical score for 'Quis me statim'. The score is written on five staves. The first staff contains the title 'Mr: Birde' and the first line of the piece. The subsequent staves contain the main body of the music, which is a single melodic line. The notation is a form of early musical shorthand, using vertical stems and various symbols (dots, lines, and numbers) to represent notes and rests. The piece concludes with a double bar line and a final flourish.



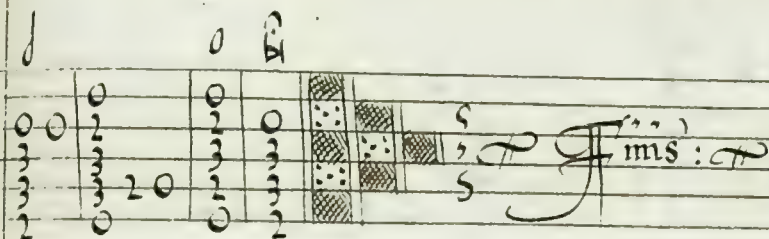
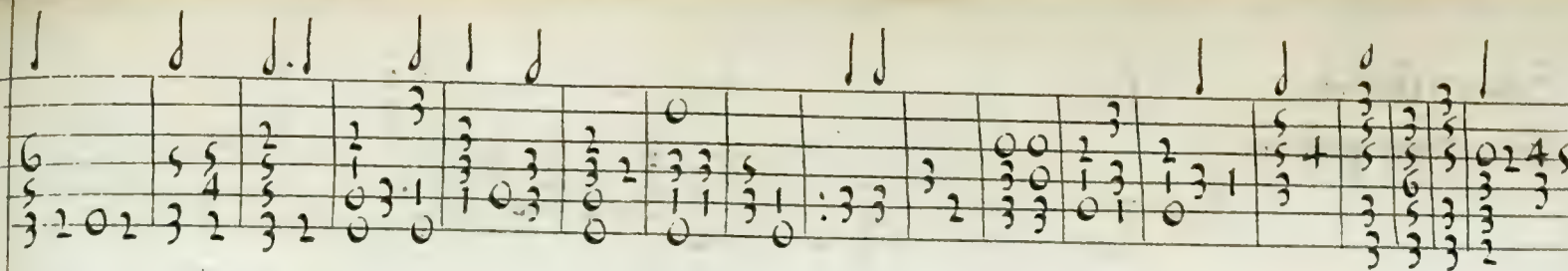
Handwritten musical notation on five staves. The notation includes various notes, rests, and fingerings. The first staff begins with a treble clef and a key signature of one flat. The notation is dense, with many notes and rests. The second staff continues the melody. The third staff shows a change in the melody. The fourth staff continues the melody. The fifth staff ends with a double bar line and a fermata. The notation is written in a cursive style, typical of 18th or 19th-century manuscripts.

Sud: Victoria

Thone Jelu

This image shows a handwritten musical score on aged paper. The title at the top left is "Sud: Victoria" followed by "Thone Jelu". The score is written on five systems, each consisting of a single staff. The notation is a form of musical shorthand, likely a type of figured bass or a simplified notation for a specific instrument. It features various symbols including vertical stems, horizontal lines, and numbers (1-6) placed above or below the staff lines. Some symbols resemble modern musical notes or rests. The handwriting is in dark ink, and the paper shows signs of age, including some staining and wear at the edges. The overall layout is clean, with the title clearly separated from the musical notation.





Sesar: Gabelius

Surrexit pastor

The image displays a handwritten musical score for a piece titled "Surrexit pastor" by Sesar: Gabelius. The score is written on six staves, each featuring a single melodic line and a corresponding figured bass line. The notation includes various musical symbols such as notes, rests, and bar lines, along with numerical figures for the basso continuo. The paper is aged and shows some staining.



Handwritten musical score for a multi-measure rest piece, page 24. The score consists of four systems, each with a single staff. Above each staff are multi-measure rest symbols (vertical lines with flags) indicating the duration of the rest. The staff itself contains a sequence of numbers (1-5) representing fingerings for each measure. The notation is dense and characteristic of early manuscript notation.

C. A.

Handwritten musical score for a multi-measure rest piece, page 24. The score consists of four systems, each with a single staff. Above each staff are multi-measure rest symbols (vertical lines with flags) indicating the duration of the rest. The staff itself contains a sequence of numbers (1-5) representing fingerings for each measure. The notation is dense and characteristic of early manuscript notation.

Alphonfus

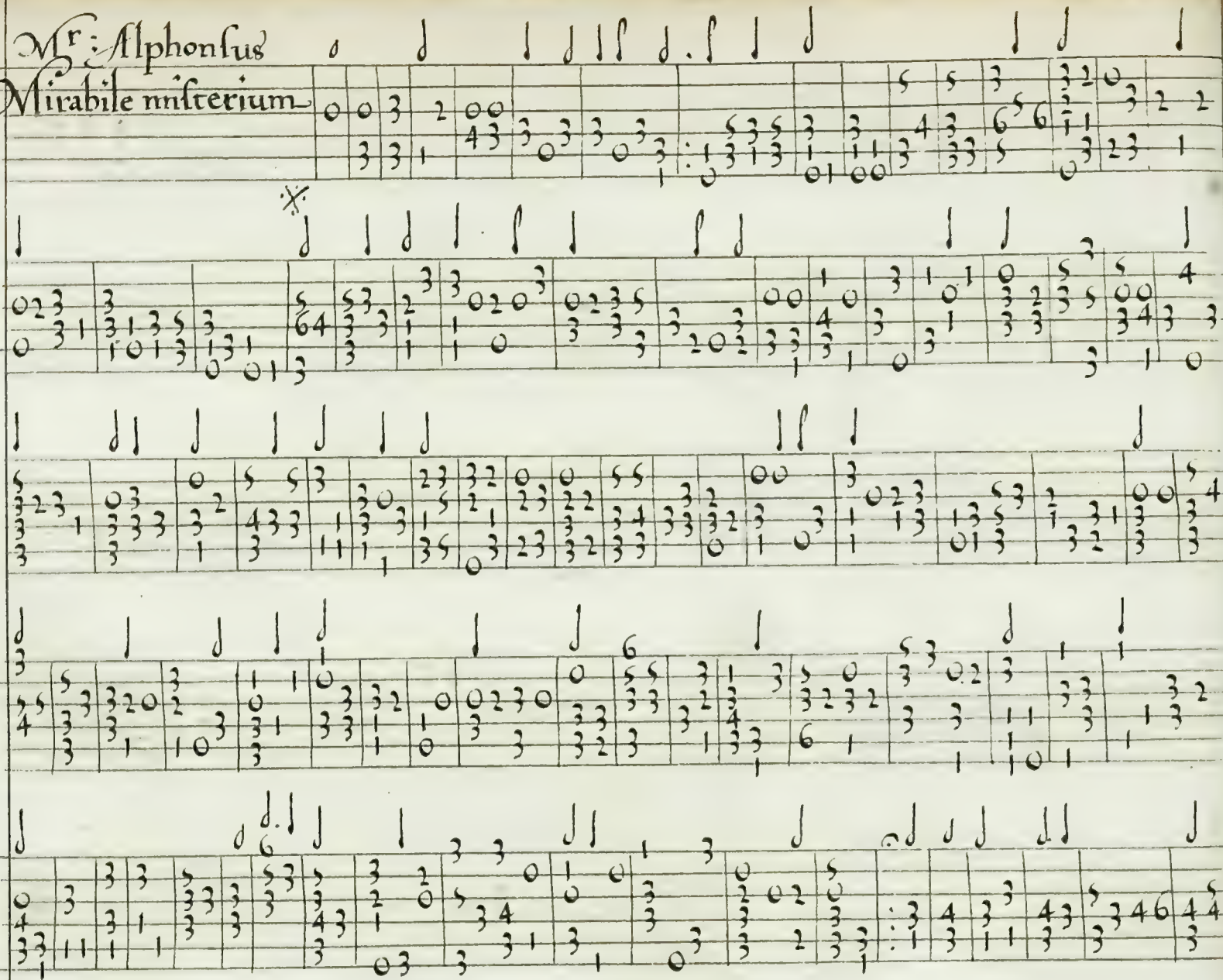
Qui emittes

This image shows a handwritten musical score on aged paper. The title 'Alphonfus' is written in a cursive hand at the top left, followed by 'Qui emittes' on the next line. The score is organized into six systems, each consisting of a single musical staff. The notation is a form of early musical shorthand, featuring vertical stems, flags, and various numbers (0, 1, 2, 3, 4, 5, 6) placed above or below the staff lines to indicate pitch and rhythm. Some numbers are enclosed in circles. A large, stylized 'Q' is written at the beginning of the first staff, likely as a decorative initial for the first word of the text. The paper shows signs of age, including some staining and wear at the edges.



A handwritten musical score on five staves. The notation consists of rhythmic symbols (vertical strokes, flags, and circles) and numbers (1, 2, 3, 4, 5, 6) placed above and below the staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense, with many numbers and rhythmic marks. The fifth staff ends with a double bar line and a decorative flourish, followed by the word "Fms" and a colon. The paper is aged and slightly discolored.

Mirabile misterium





Handwritten musical score on five systems, each with a single staff. The notation includes various rhythmic values (vertical strokes, beams, and circles) and numerical figures (1, 2, 3, 4, 5, 6) placed above and below the staff lines. The final system concludes with a decorative flourish and the word "Fms".

# Alphonfus

Inclina domine

This is a handwritten musical score on aged paper, featuring five systems of music. Each system consists of a vocal line with a treble clef and a lute line with a C-clef. The notation includes various note values (minims, crotchets, quavers, and sixteenth notes), rests, and a complex system of figured bass (lute tablature) written below the lute line. The first system is titled 'Alphonfus' and 'Inclina domine'. A small 'x' mark is present below the first system. The second system begins with a repeat sign. The notation is dense and characteristic of 17th-century manuscript notation.



Handwritten musical score for "The Rose Tree" on four staves. The notation includes notes, rests, and various fingerings and ornaments indicated by numbers and symbols. The piece concludes with a double bar line and a "Fms." marking.

Phi: de: Monte

Deus deus meus

Handwritten musical score for a piece titled "Phi: de: Monte" and "Deus deus meus". The score is written on five staves, each with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals, along with numerical figures (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100) indicating fingerings or other performance instructions. The score is written in a historical style, likely from the 16th or 17th century.



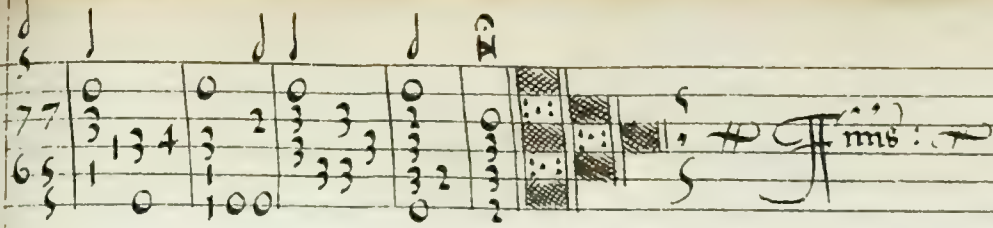
Handwritten musical score on five staves. The notation includes various rhythmic values (half notes, quarter notes, eighth notes, sixteenth notes, and rests) and complex figured bass notation (numbers 1-6) placed below the notes. The first four staves contain the main body of the piece, while the fifth staff concludes with a double bar line, a repeat sign, and the word "Fms" followed by a flourish.

Alphonfus

O vos omnes

This image shows a handwritten musical score for a piece titled "Alphonfus O vos omnes". The score is written on five systems, each consisting of a musical staff and a corresponding lute tablature staff. The notation is in a historical style, likely from the 16th or 17th century. The first system includes the title and the text "O vos omnes". The tablature is written in a shorthand using numbers 1-6, often with letters 'a' and 'b' for accidentals. The musical notation features various note values, including minims, crotchets, and quavers, along with rests and bar lines. A large 'X' is written above the second system. The score is written in a single ink on aged paper.

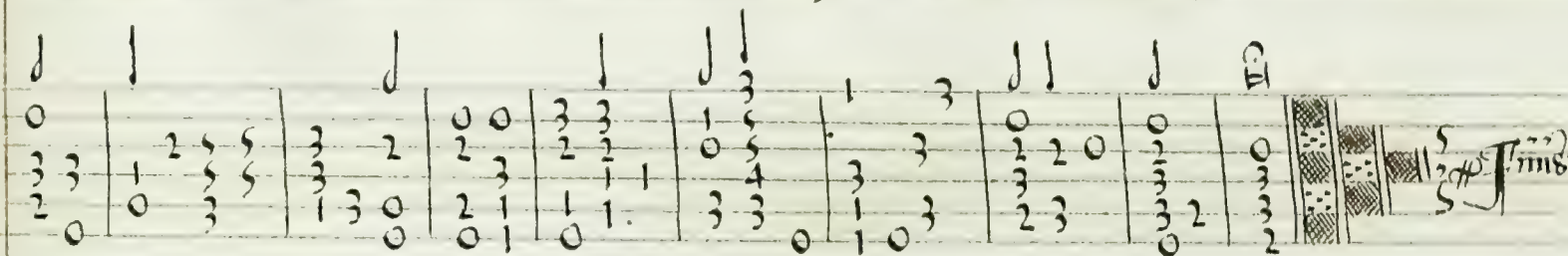
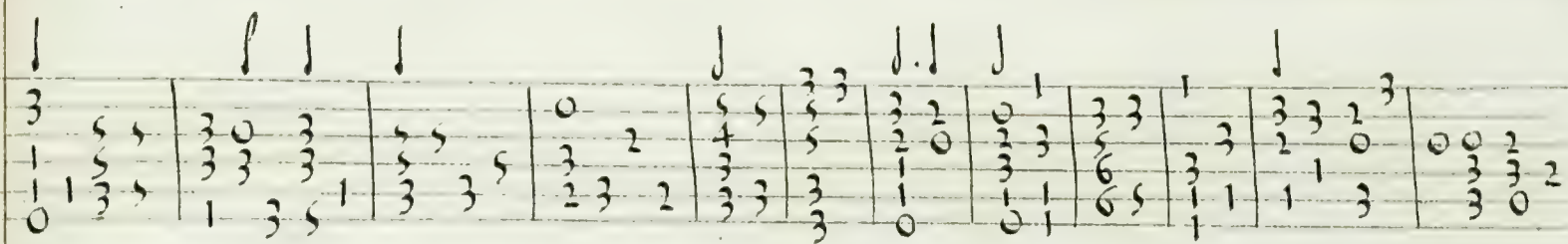
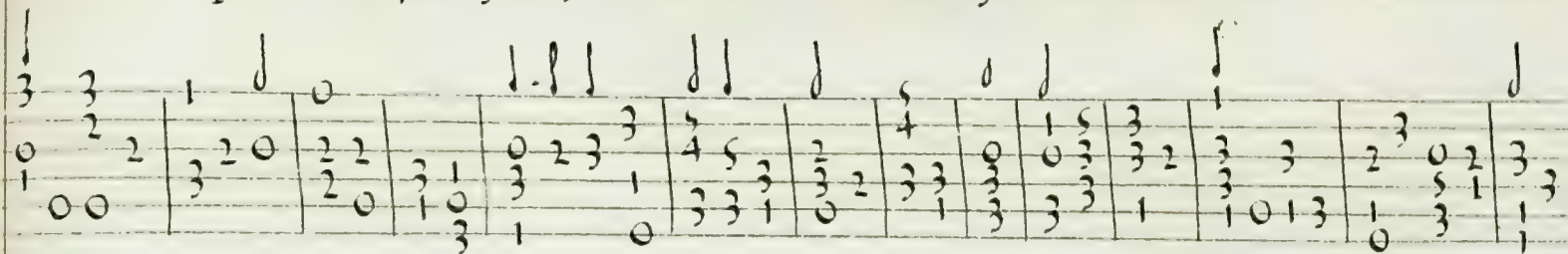
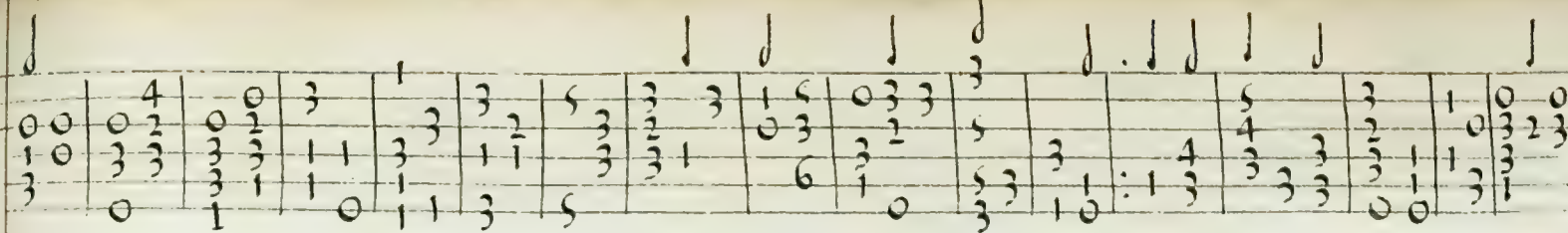




Alphonfus  
Virgo per incert<sup>o</sup>

This is a handwritten musical score on aged paper, featuring five systems of music. Each system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The notation includes various note values (minims, crotchets, quavers, and semibreves), rests, and a variety of accidentals (sharps, flats, and naturals). Fingerings are indicated by numbers 1-5 below the notes. Ornaments, specifically mordents, are placed above certain notes in the first, second, and fourth systems. The score is divided into measures by vertical bar lines. The handwriting is in a cursive style typical of 18th or 19th-century manuscripts. The paper shows signs of age, including slight discoloration and wear at the edges.

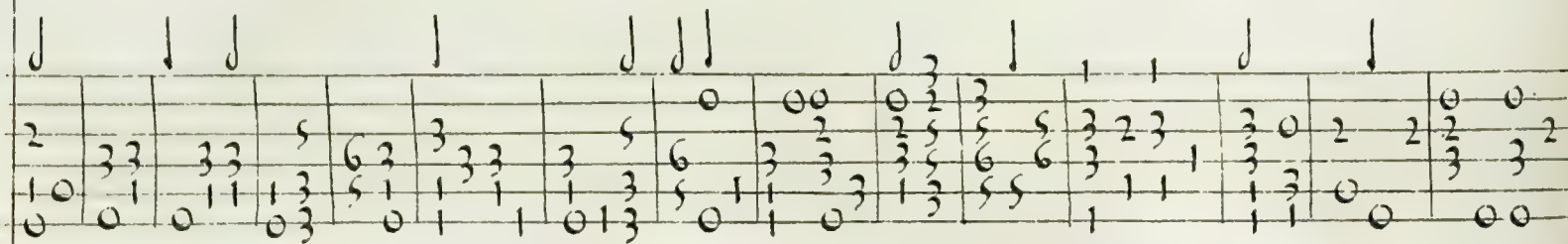
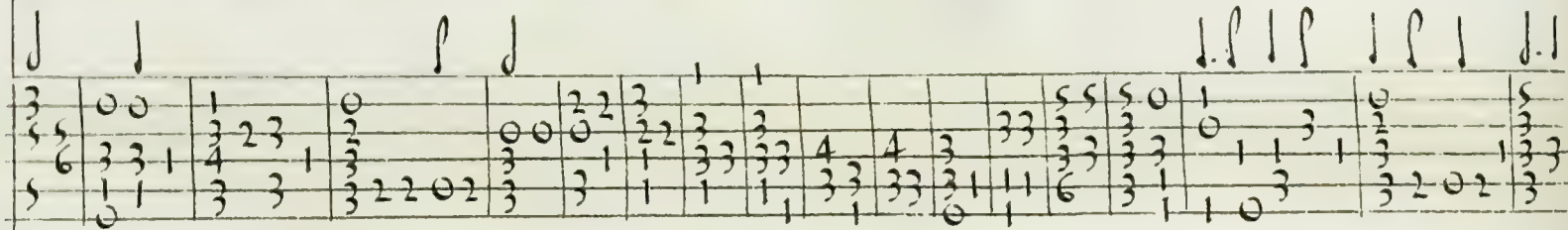
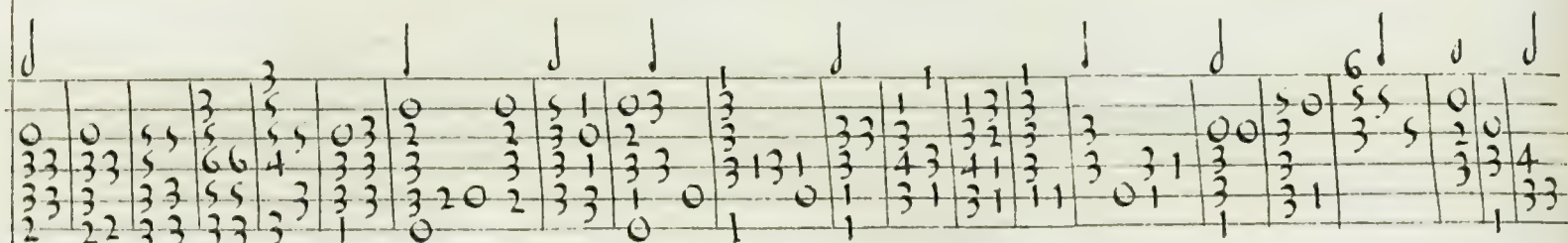
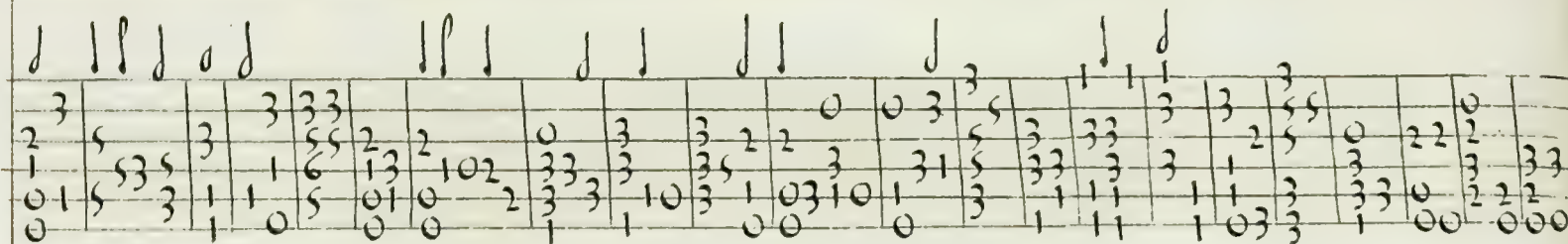
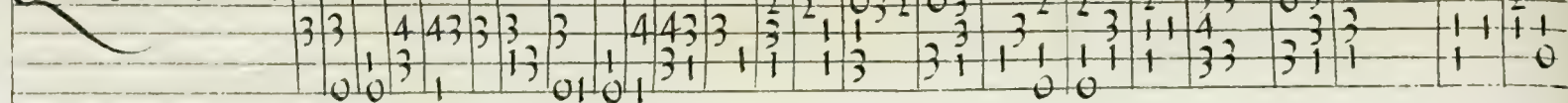




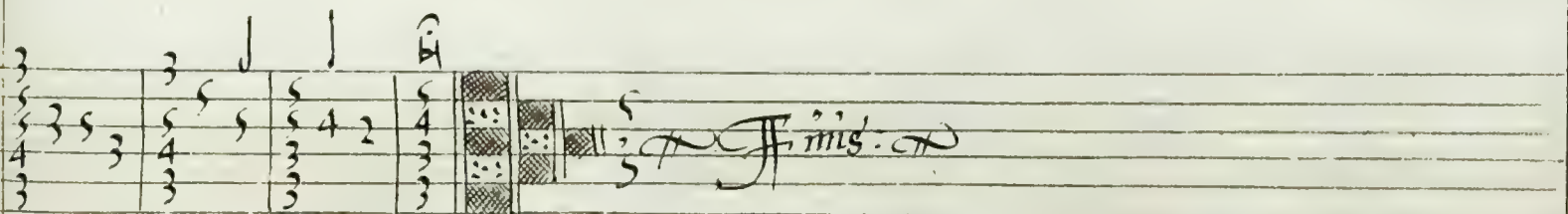
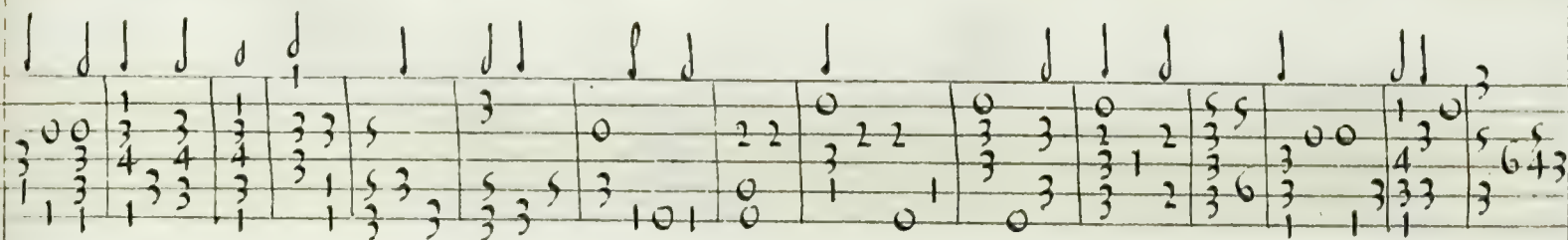
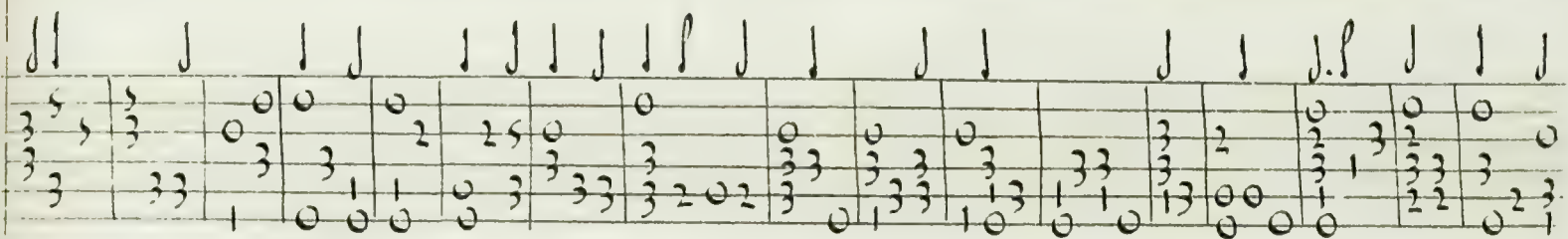
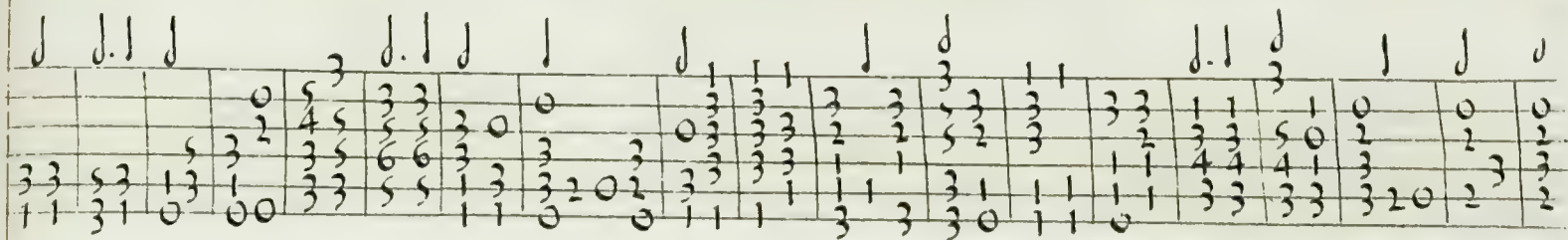
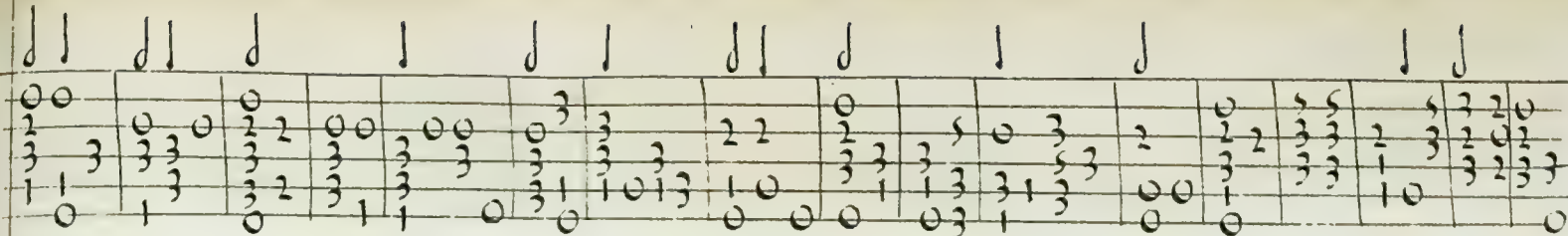
Finis: 7

Orlando

Quare tristis es







Orlando  
Locutus sum

2. da  
pars



Handwritten musical notation on a five-line staff. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and bar lines. Below the staff, there are several lines of handwritten numbers, likely representing a sequence of digits or a code.

Handwritten musical notation for "The Rose Tree" on a five-line staff. The notation includes rhythmic symbols (vertical strokes with flags) and numbers (0-6) placed on and between the lines. The melody is written on the top line, and the accompaniment is on the bottom line. The piece consists of 16 measures.

Handwritten musical notation on a five-line staff. The notation includes various rhythmic symbols (vertical strokes with flags) and numbers (1-3) placed above and below the staff lines. Some numbers are enclosed in circles. The notation is organized into measures by vertical bar lines.

Handwritten musical notation on a single staff, featuring various notes, rests, and a complex system of numbers and symbols below the staff, possibly representing a cipher or a specific musical notation system.

Handwritten musical notation on a five-line staff. The notation includes various rhythmic values (vertical strokes) and a series of numbers (0, 1, 2, 3) written below the staff, likely representing a sequence or a specific musical notation system. The notation ends with a double bar line and the word "Fines" written in a decorative script.

Hip: Bacufius  
Aspice domine

Handwritten musical score for a piece titled "Hip: Bacufius" and "Aspice domine". The score is written on five staves, each with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals, along with extensive figured bass notation (numbers 1-7) indicating the harmonic structure. The piece concludes with a double bar line and the text "F. mis: ~ prima pars".

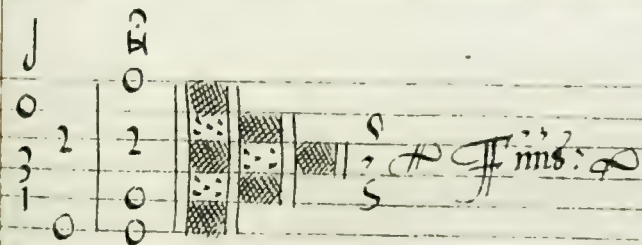
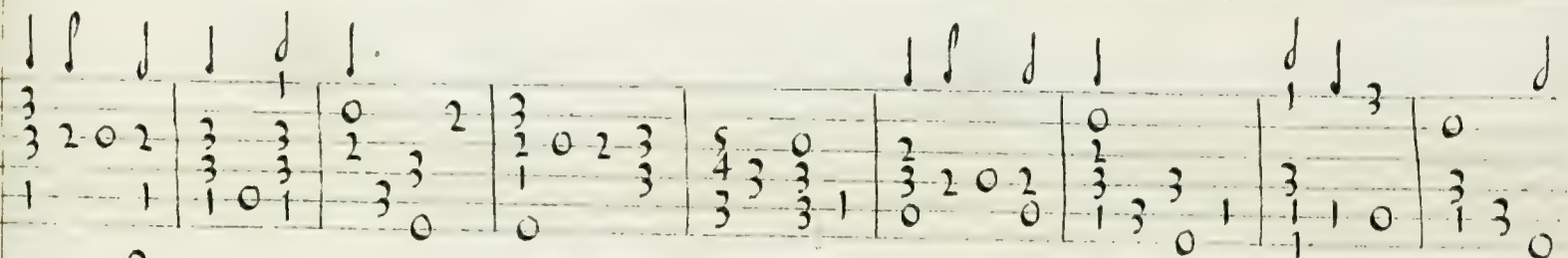
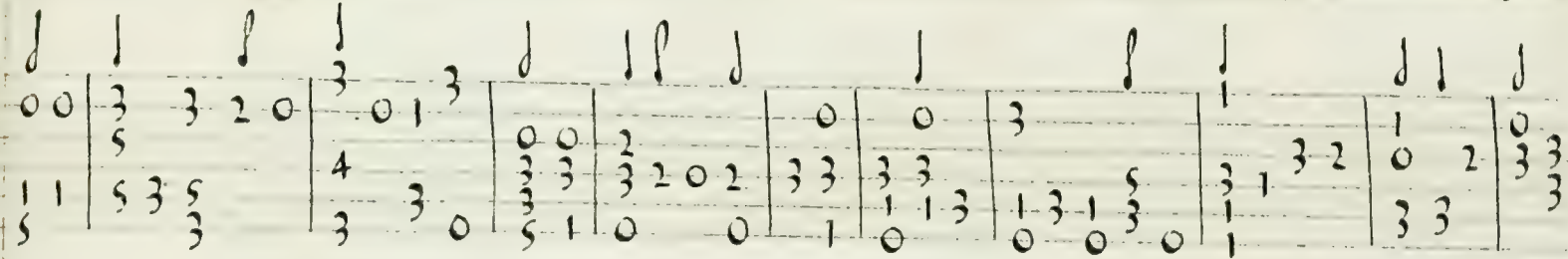
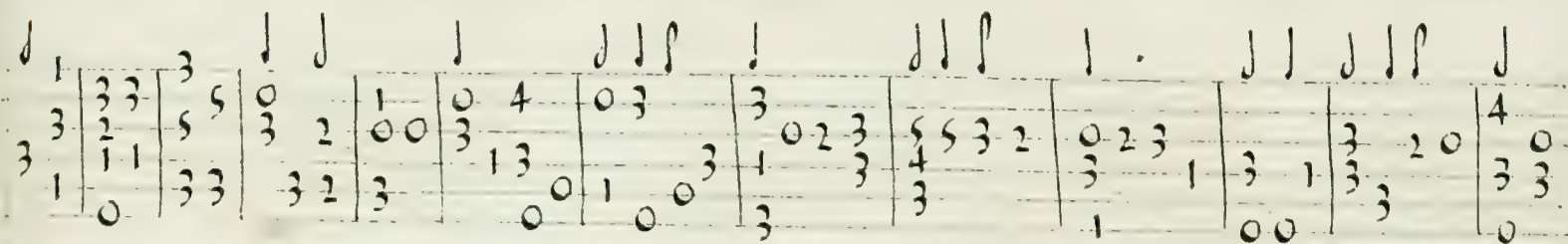
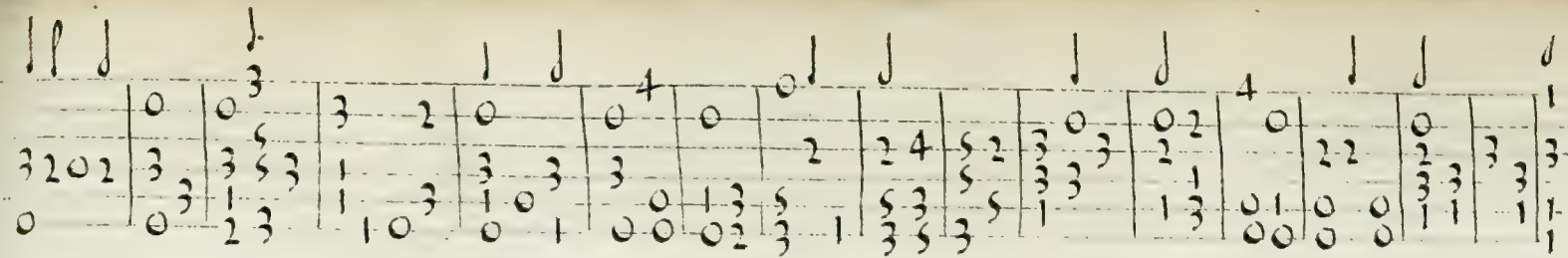


Secunda pars

Handwritten musical score for a single melodic line, consisting of five staves. The notation includes various rhythmic values (minims, crotchets, quavers, and rests) and numerous fingerings (numbers 1-5) written above or below the notes. The score concludes with a double bar line, a repeat sign, and the word 'Fms' followed by a flourish.

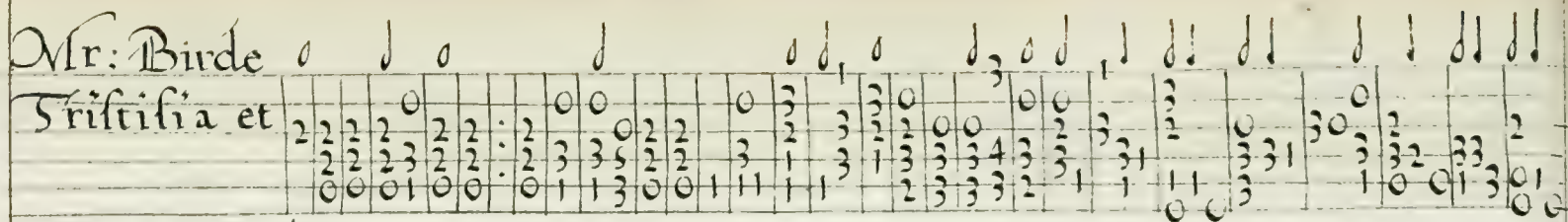




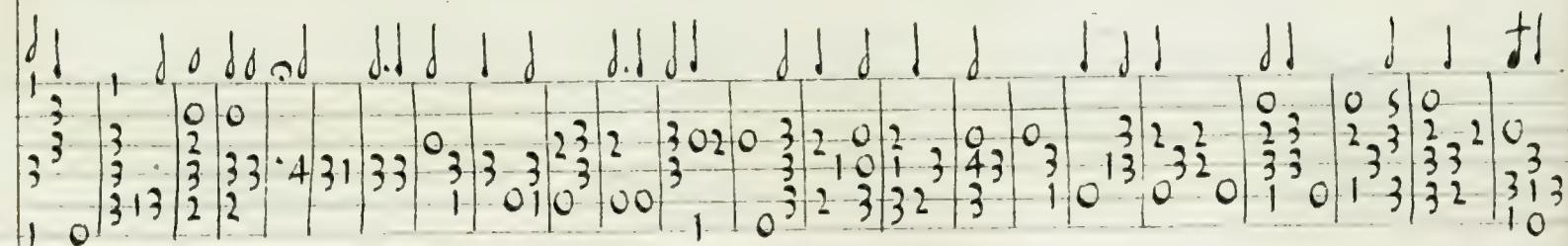
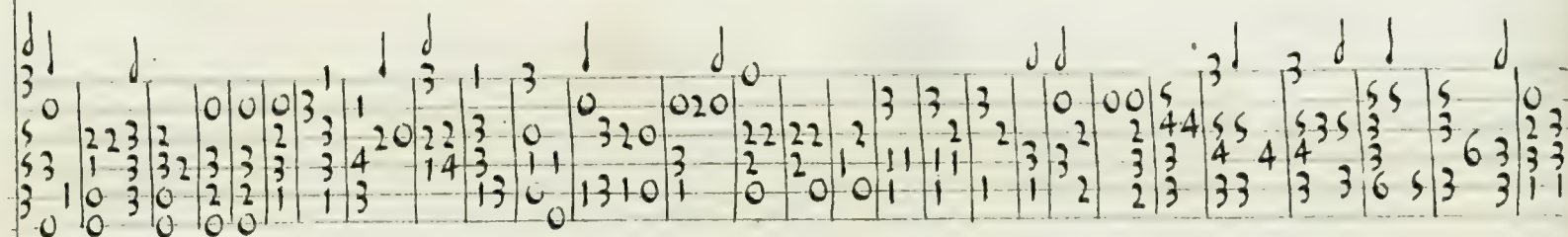
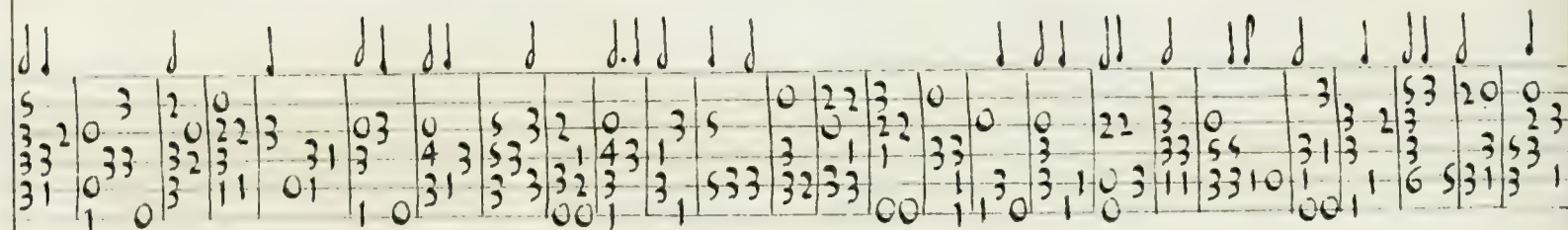
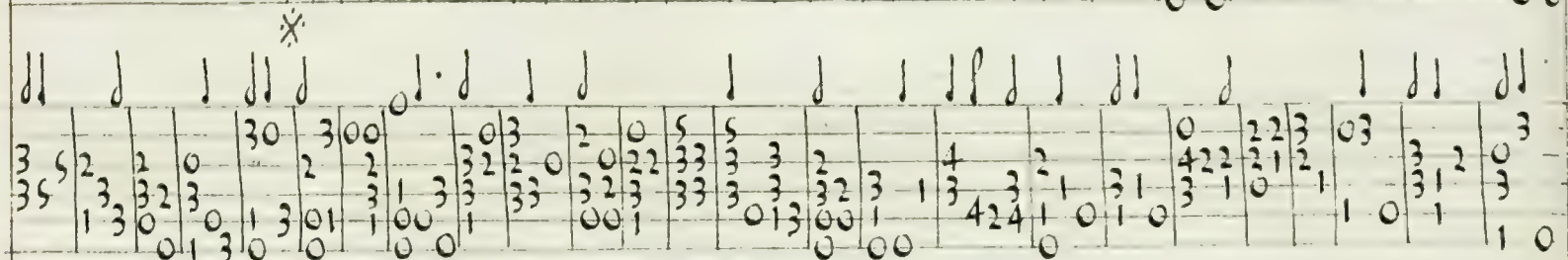


Mr: Birde

Tristitia et



✱





Handwritten musical notation on a five-line staff. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests. Below the staff, there are numerous numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100) written in a small, cursive hand, likely representing a figured bass or a sequence of numbers for a specific purpose.

Handwritten musical notation on a five-line staff. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests. Below the staff, there are numerous numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100) written in a small, cursive hand, likely representing a figured bass or a sequence of numbers for a specific purpose.

Handwritten musical notation on a five-line staff. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests. Below the staff, there are numerous numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100) written in a small, cursive hand, likely representing a figured bass or a sequence of numbers for a specific purpose.

Handwritten musical notation on a five-line staff. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests. Below the staff, there are numerous numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100) written in a small, cursive hand, likely representing a figured bass or a sequence of numbers for a specific purpose.

Handwritten musical notation on a five-line staff. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests. Below the staff, there are numerous numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100) written in a small, cursive hand, likely representing a figured bass or a sequence of numbers for a specific purpose.

Verte cito: x

# Secunda pars

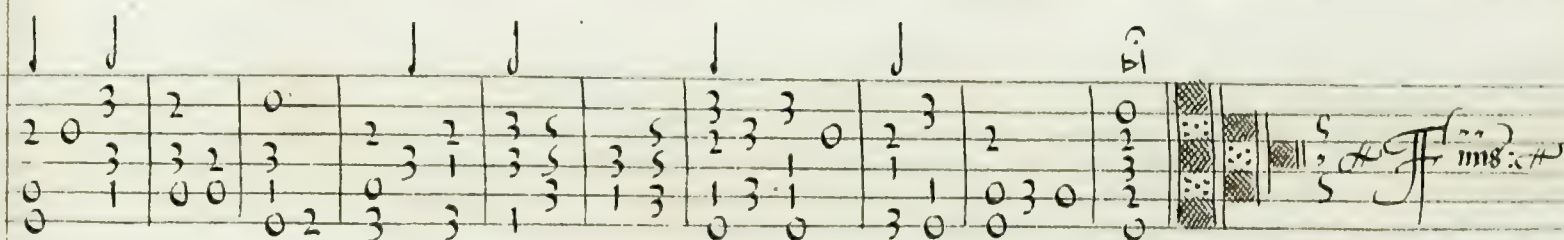
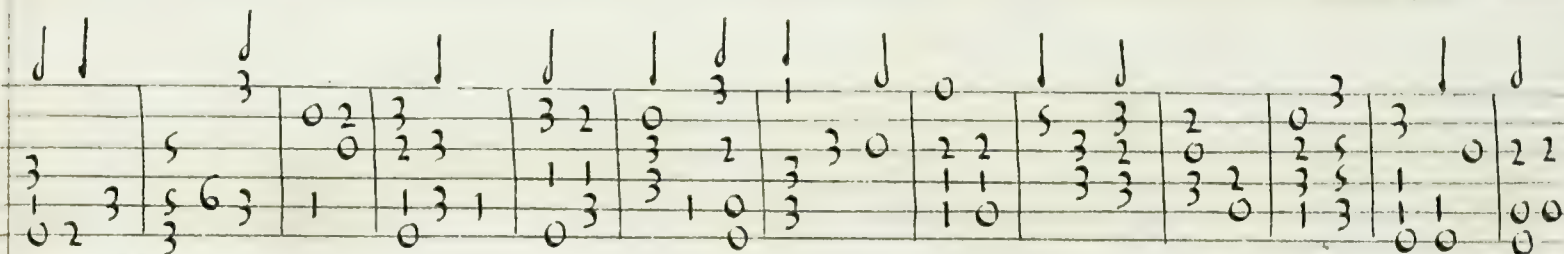
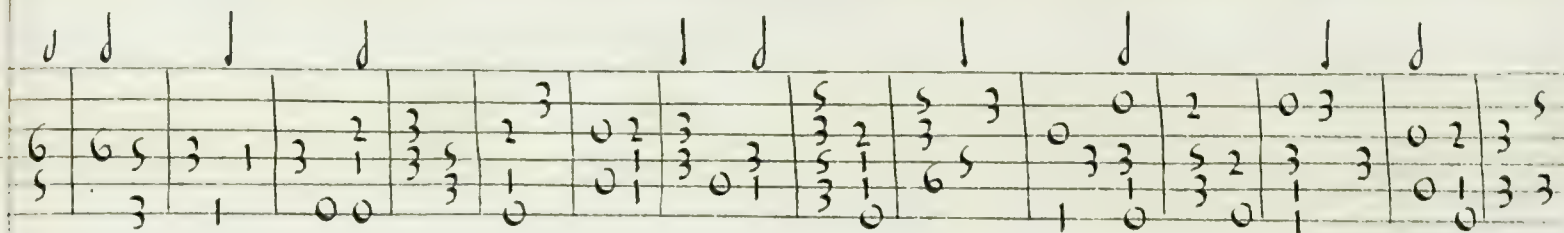
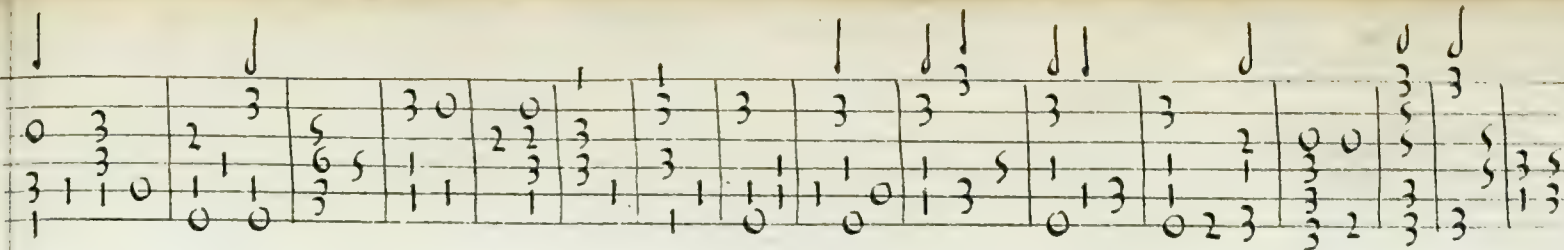
Handwritten musical notation on five staves, featuring rhythmic symbols (vertical strokes with flags) and numerical figures (integers and fractions) placed above and below the staves. The notation is organized into measures by vertical bar lines.

The first staff begins with the title "Secunda pars". Above the staff, there are several rhythmic symbols: a single vertical stroke with a flag, a double vertical stroke with a flag, and a triple vertical stroke with a flag. The notation includes various numerical figures such as 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

The notation is organized into measures by vertical bar lines. The first staff contains 10 measures, the second staff contains 10 measures, the third staff contains 10 measures, the fourth staff contains 10 measures, and the fifth staff contains 10 measures.

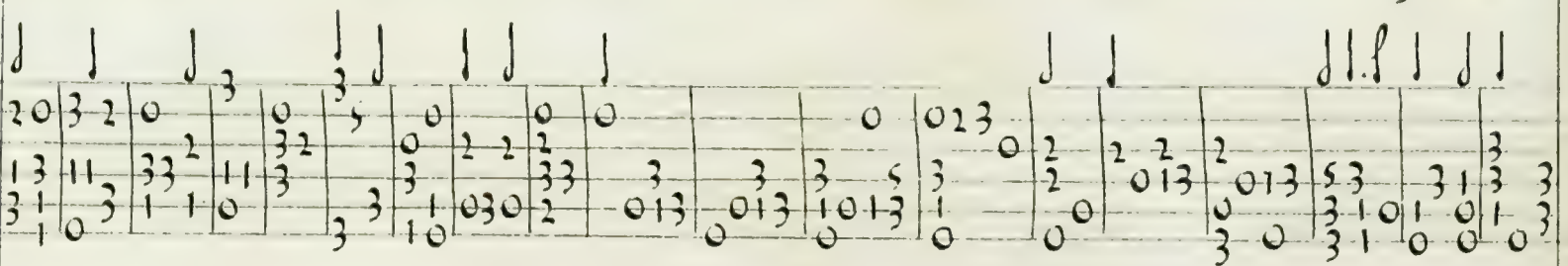
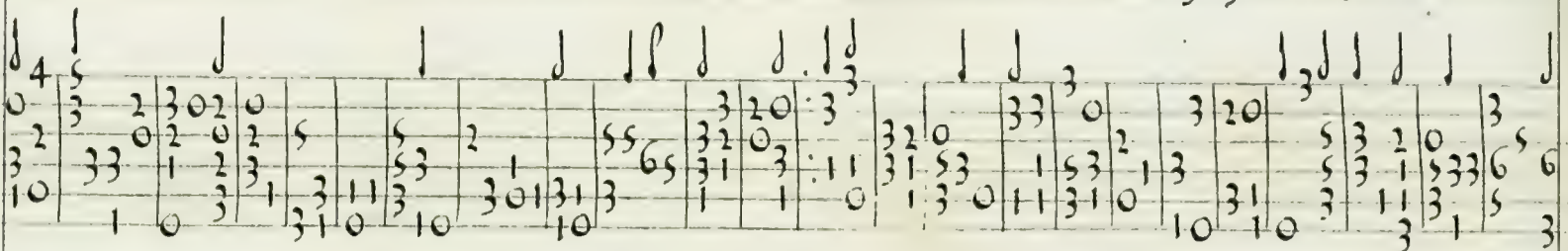
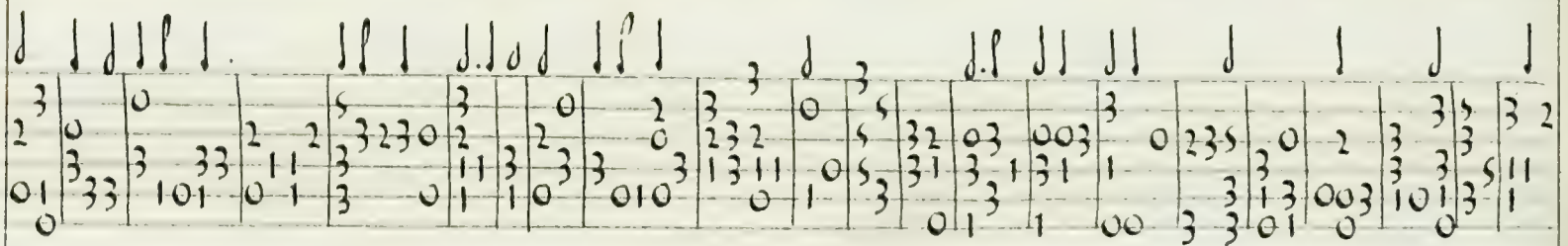
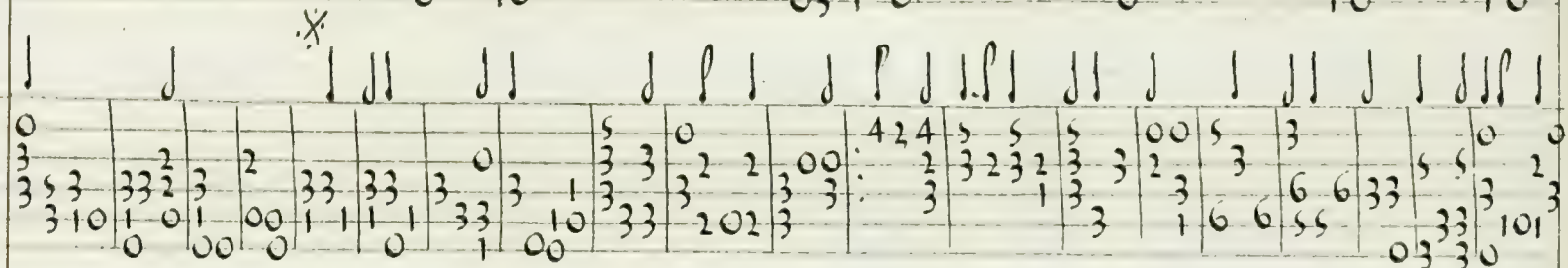
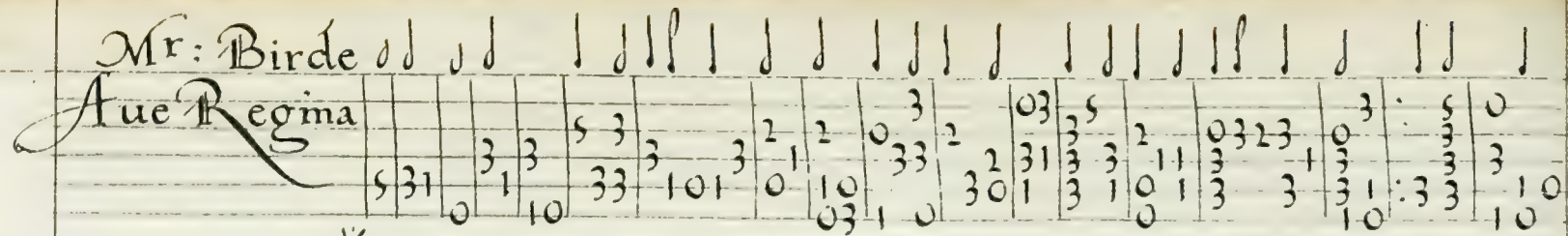
The notation is written in a cursive hand, typical of the 16th or 17th century. The ink is dark brown or black, and the paper is aged and slightly discolored.





Mr: Birde

Aue Regina





Handwritten musical score on six staves, featuring rhythmic notation (vertical strokes) and numerical figures (likely figured bass or tablature). The notation is arranged in two systems of three staves each. The first system includes a treble clef and a key signature of one flat (B-flat). The second system includes a bass clef and a key signature of one flat (B-flat). The score concludes with a double bar line, a repeat sign, and the word "Fine" written in a decorative script.

The musical notation consists of vertical strokes (rhythmic notation) and numerical figures (likely figured bass or tablature) written below the staves. The figures are arranged in a way that suggests a specific melodic or harmonic sequence. The notation is arranged in two systems of three staves each. The first system includes a treble clef and a key signature of one flat (B-flat). The second system includes a bass clef and a key signature of one flat (B-flat). The score concludes with a double bar line, a repeat sign, and the word "Fine" written in a decorative script.



Mr; Phillipps  
Le home bany

Handwritten musical score for "Le home bany" by Mr. Phillipps. The score consists of five staves of music, each with a treble clef and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and bar lines, along with extensive figured bass notation (numbers 1-6) written below the notes. The first staff begins with a large, decorative initial 'L' for 'Le'. The music is written in a historical style, likely from the 17th or 18th century. The final staff concludes with a double bar line and the word "Finis" written in a decorative script.



# Mr: Phillipps

## Esperant

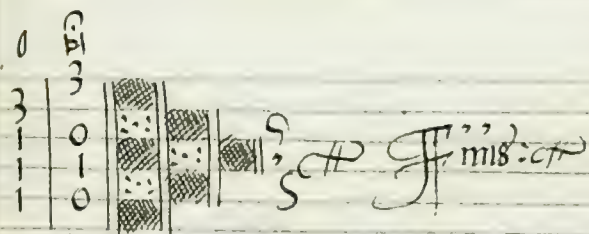
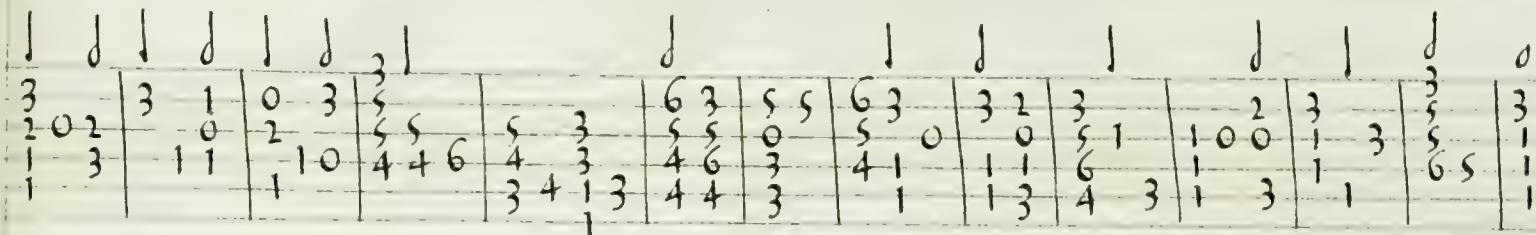
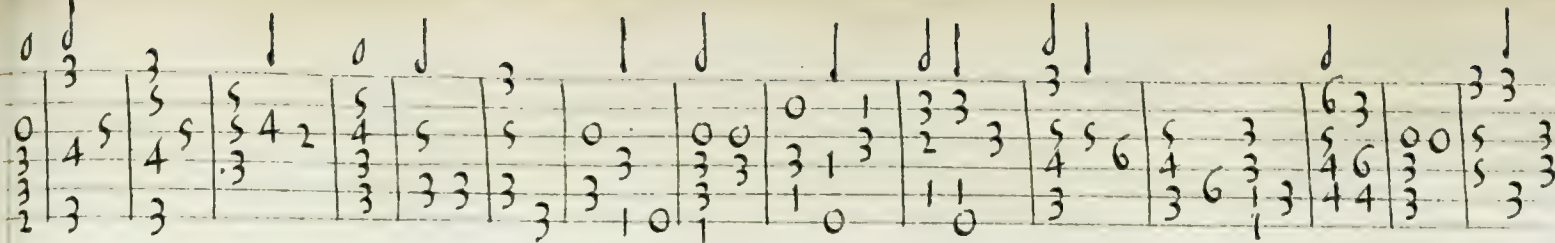
38

The musical score is written on five systems, each consisting of three staves. The notation is a form of musical shorthand, using numbers and symbols to represent musical notes and rests. The first system includes a large 'Esperant' title. The score ends with a double bar line and a signature 'ms: c'.

Mr: Phillipps  
Enu mal que iay

The musical score is written on five staves, each with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and bar lines, along with extensive figured bass notation (numbers 1-6) indicating the harmonic structure. The first staff begins with the title 'Mr: Phillipps' and 'Enu mal que iay'. The music is written in a style characteristic of 17th-century lute tablature or early keyboard notation.





# Orlando

Veni creator

The musical score is written on five staves, each with a treble clef and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a large 'V' and the title 'Orlando'. The second staff begins with 'Veni creator'. The score is written in a historical style, likely from the 18th or 19th century.



Handwritten musical score on five staves. The notation includes various notes (quarter, eighth, sixteenth, and rests), rests, and fingerings (numbers 1-5). The score is organized into measures by vertical bar lines. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notation is dense, with many notes and fingerings. The second staff continues the melody. The third staff features a prominent '7 7' in the first measure. The fourth staff has a '7 7' in the first measure and a '6' in the second. The fifth staff concludes with a double bar line and a final note. The page number '40' is written in the top right corner.

*M<sup>te</sup> Birde* *Ne perdas*



Secunda pars

Handwritten musical score for a piece titled "Secunda pars". The score is written on five systems, each consisting of a single staff with rhythmic notation above and numerical figures below. The notation includes various note values (minims, crotchets, quavers) and rests. The numerical figures are arranged in two rows per measure, often with a central vertical line. The piece concludes with a double bar line, a repeat sign, and the instruction "ff ms:". The manuscript shows signs of age, including some staining and ink bleed-through from the reverse side.

M<sup>r</sup> Birde  
Recordare

The musical score is written on five systems, each consisting of three staves. The notation includes various note values (minims, crotchets, quavers, and rests) and lute tablature (numbers 0-6 on the lower two staves of each system). The manuscript is on aged paper with some staining and a large initial 'R' for 'Recordare'.



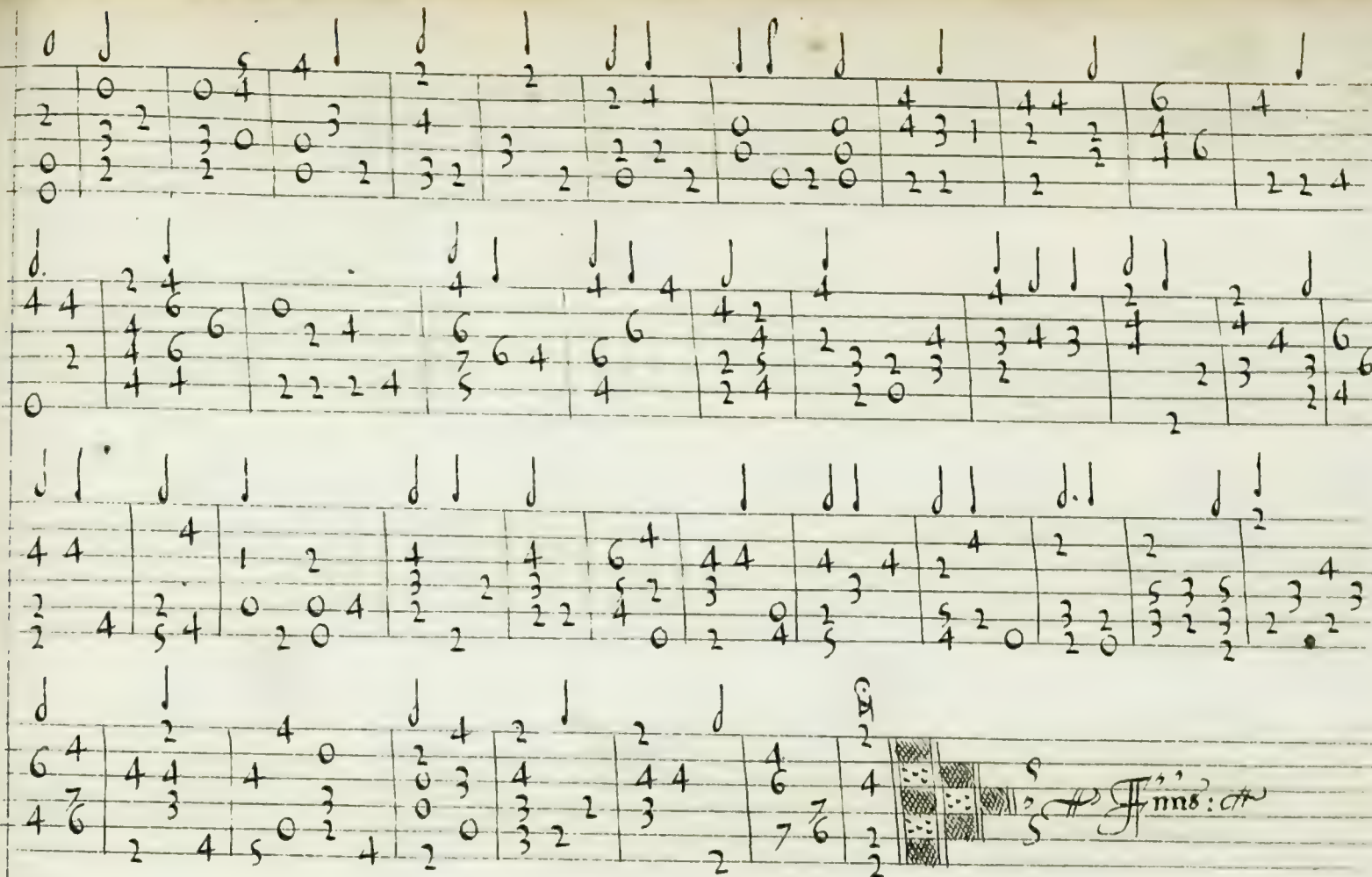
Handwritten musical score on five staves. The notation consists of rhythmic symbols (vertical strokes with flags) and numbers (1-4) placed above and below the staves. The first four staves contain continuous notation. The fifth staff ends with a double bar line, a decorative flourish, and the text "Verte pro Secunda parte" followed by a treble clef and a key signature of one sharp (F#).

Secunda pars

This image shows a handwritten musical score for a piece titled "Secunda pars". The score is written on five systems of staves, each containing a musical staff with a treble clef and a lute tablature staff below it. The tablature uses numbers 1-4 to represent fret positions. The notation includes various rhythmic values (minims, crotchets, quavers) and bar lines. The manuscript is written in a historical style, likely from the 16th or 17th century.

The first system begins with the title "Secunda pars" and a key signature of one sharp (F#). The notation includes various rhythmic values and bar lines. The second system continues the piece, featuring a repeat sign. The third system shows a change in the tablature pattern. The fourth system includes a double bar line and a repeat sign. The fifth system concludes the piece with a final cadence.



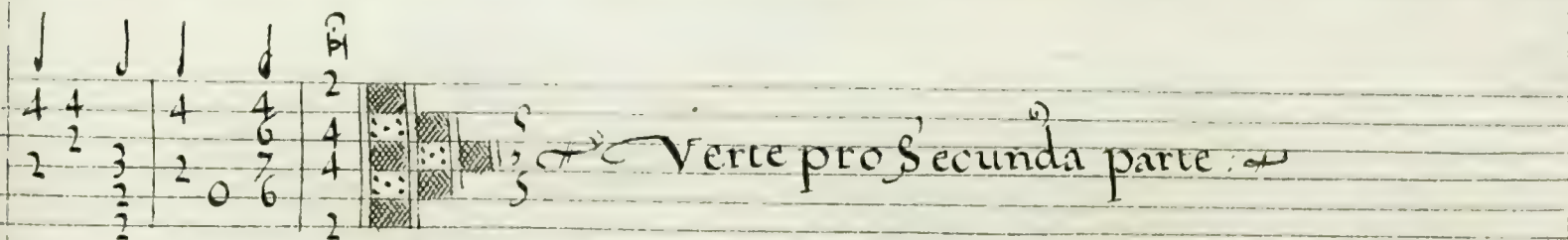
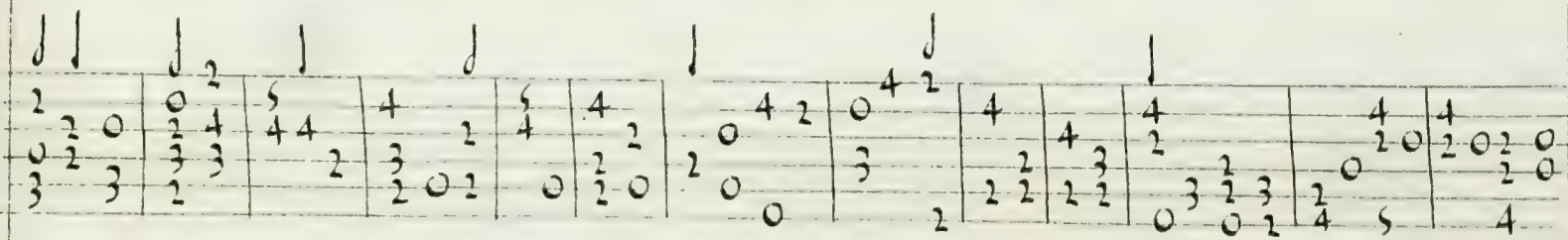
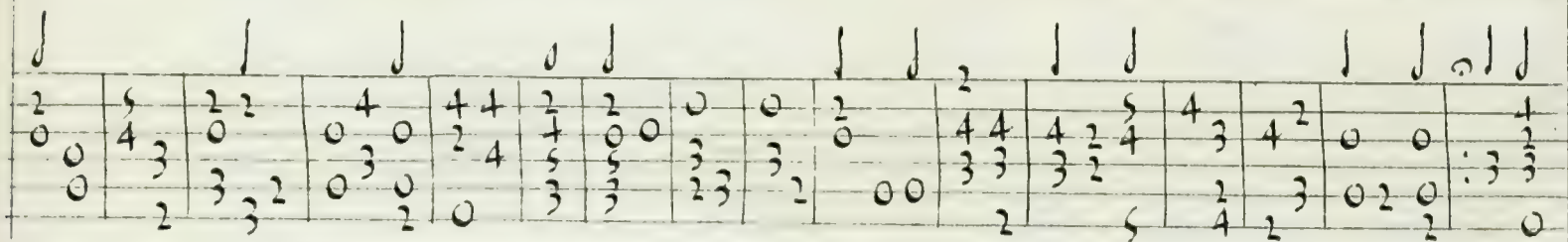
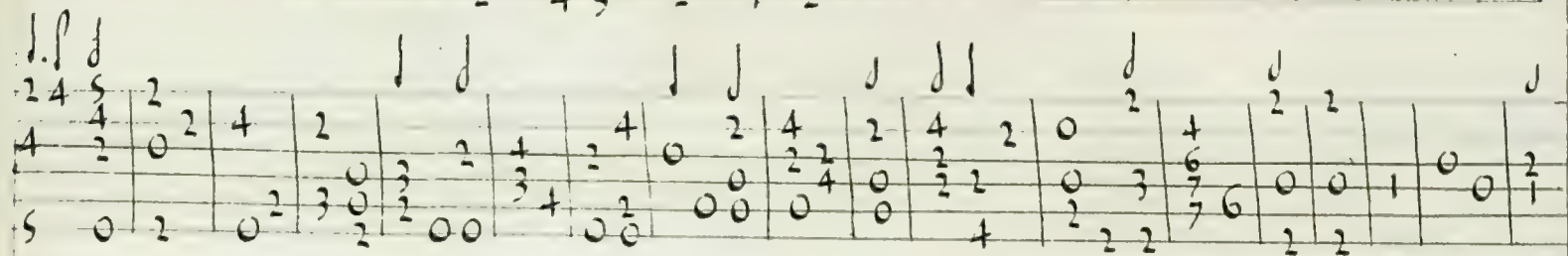
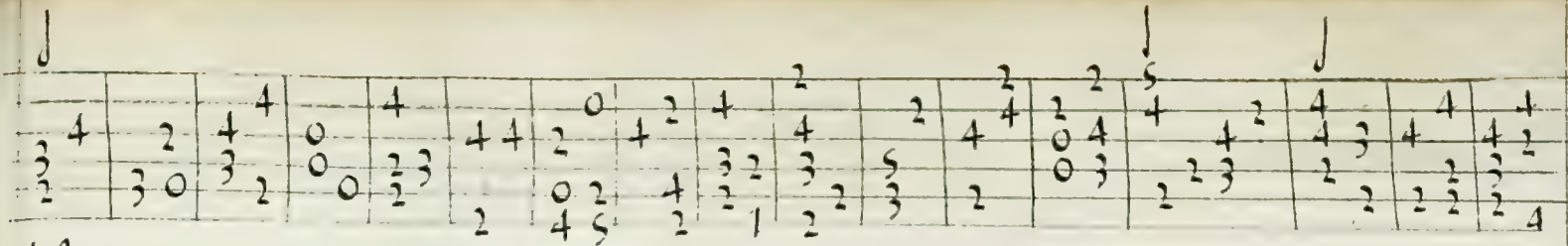


Mr: Birde

Defecit in dolore

Handwritten musical score for "Defecit in dolore" by Mr. Birde. The score is written on five systems of staves, each with a treble clef and a key signature of one flat (B-flat). The notation includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals. The first system is titled "Defecit in dolore". The second system begins with a repeat sign. The third system begins with a repeat sign. The fourth system begins with a repeat sign. The fifth system begins with a repeat sign. The score is written in a historical style, likely from the 17th or 18th century.





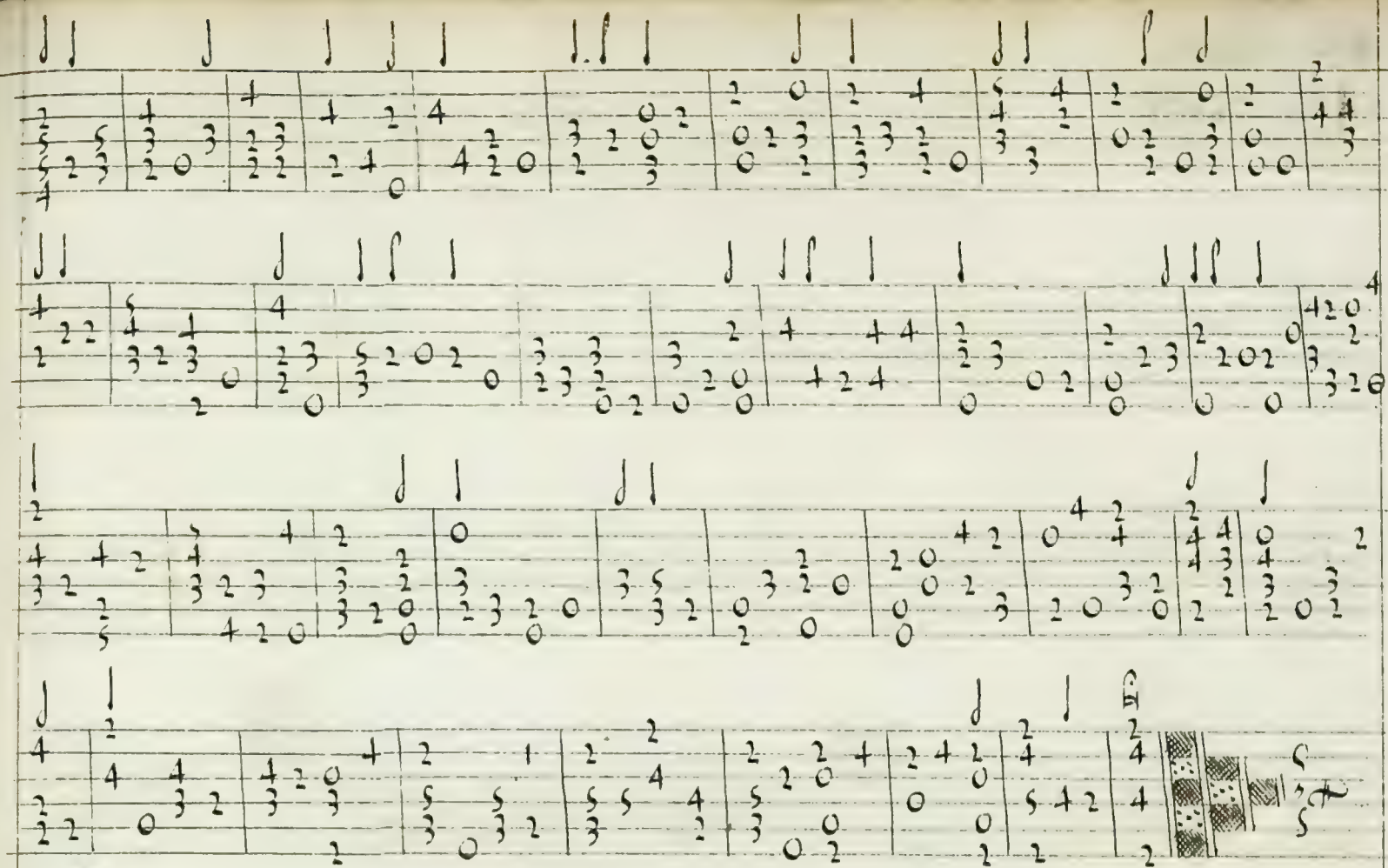
Verte pro Secunda parte

# Secunda pars

Handwritten musical notation for the second part of a piece, featuring a single staff with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests, with some notes marked with a 'p' for piano. The piece is divided into measures by vertical bar lines. The notation is written in a historical style, with some notes having a 'p' above them, possibly indicating a specific performance instruction or a particular note value.

The notation is organized into measures, with some measures containing multiple notes or rests. The piece concludes with a double bar line. The overall structure is a single melodic line, typical of a lute or keyboard solo.





ms:  $\infty$

Ihon: Palestina

Ioson ferito

This image shows a handwritten musical score on aged paper. The title at the top left is "Ihon: Palestina" followed by a treble clef and a key signature of one flat. Below the title is the subtitle "Ioson ferito". The score is written in a system of five staves. The notation is a form of musical shorthand, likely a type of tablature or a simplified notation system, using numbers (1-6) and letters (A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z) placed on or below the staves. The notation is organized into measures by vertical bar lines. The first staff contains the title and subtitle. The second staff begins with a treble clef and a key signature of one flat. The notation is dense and covers the entire page.

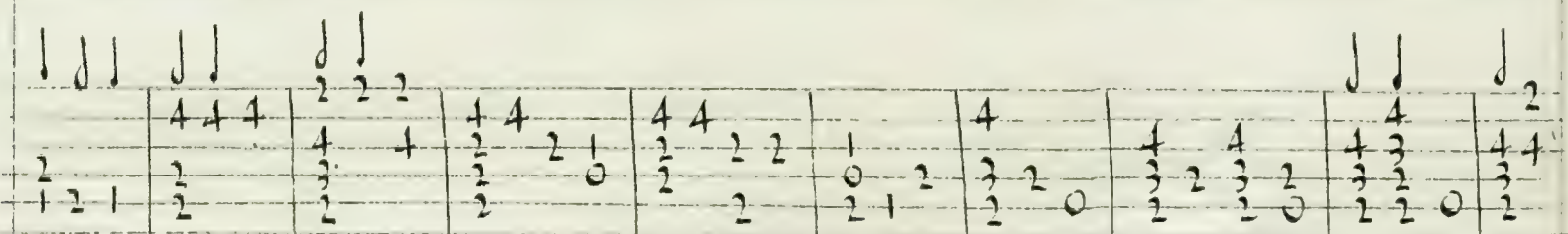
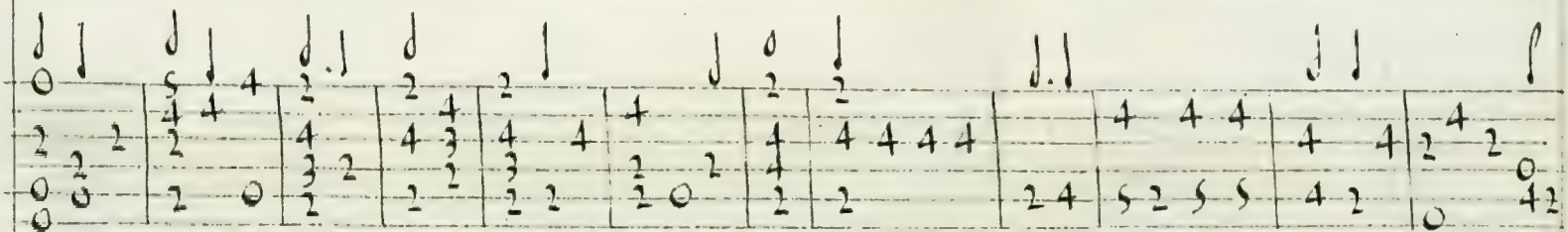
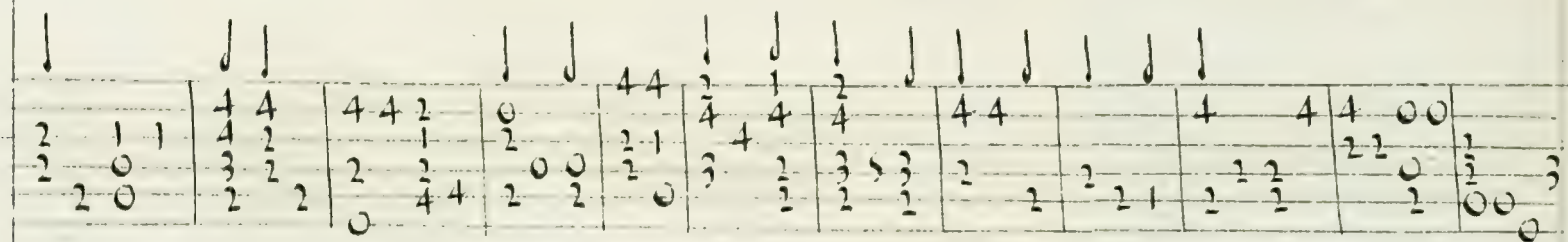
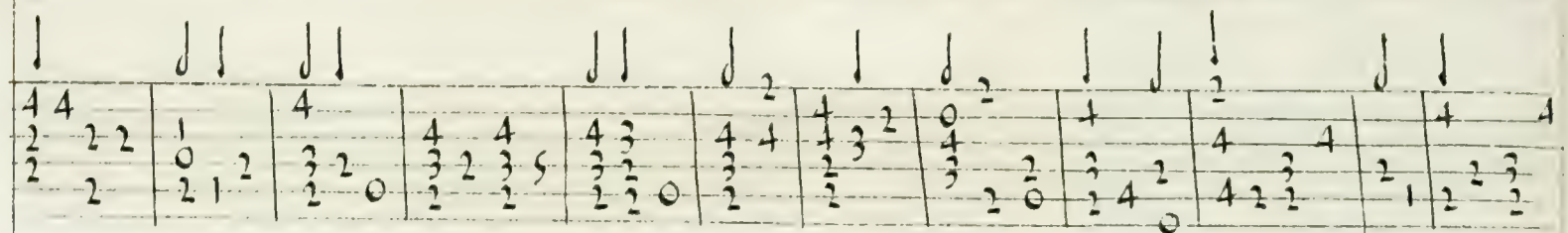


Handwritten musical score for a single melodic line, likely for a violin or flute. The notation is in a single system with a treble clef and a key signature of one sharp (F#). The music is written in a style characteristic of 19th-century manuscript notation, featuring many accidentals and a complex rhythmic structure. The score is divided into measures by vertical bar lines. The notation includes various note values, rests, and dynamic markings such as *ff* (fortissimo) and *mis* (possibly a misspelling of *mezzo* or *meno*). The piece concludes with a double bar line and a repeat sign.

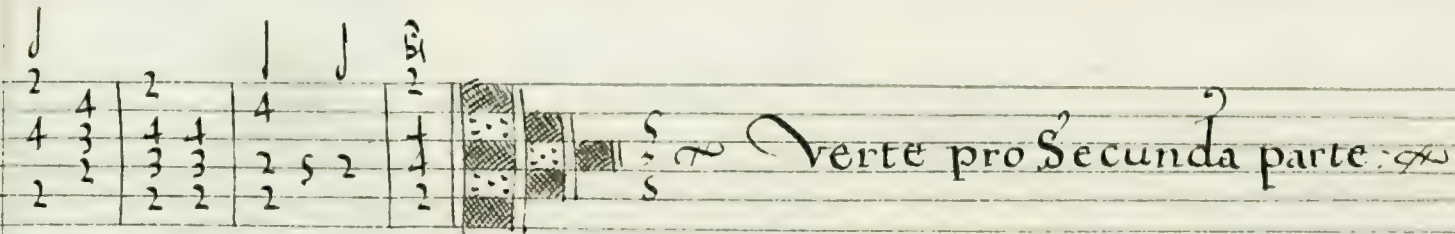
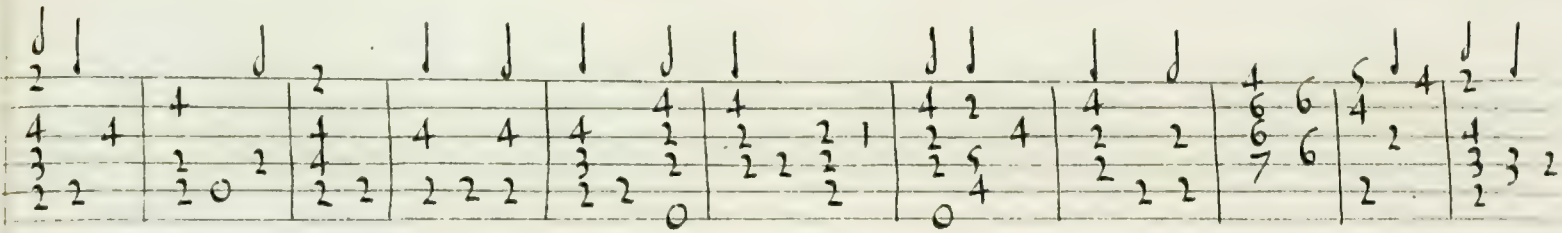
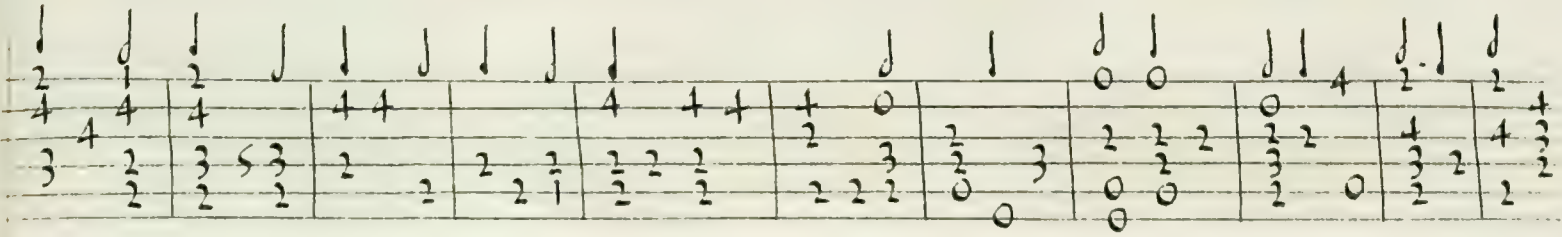
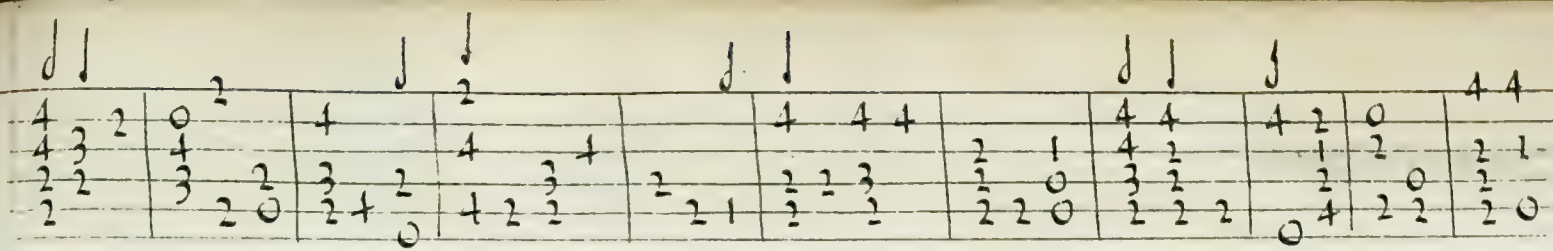
Gran: Palestina

Vestiui collj

Handwritten musical score for a piece titled "Gran: Palestina". The score is written on a five-line staff with a treble clef. The melody is written in a single line, with notes and rests. The lyrics are written below the staff. The score is divided into measures by vertical bar lines. The first measure contains the text "Gran: Palestina" and the second measure contains the text "Vestiui collj". The melody consists of a series of eighth and sixteenth notes, with some rests. The score ends with a double bar line and a final note.

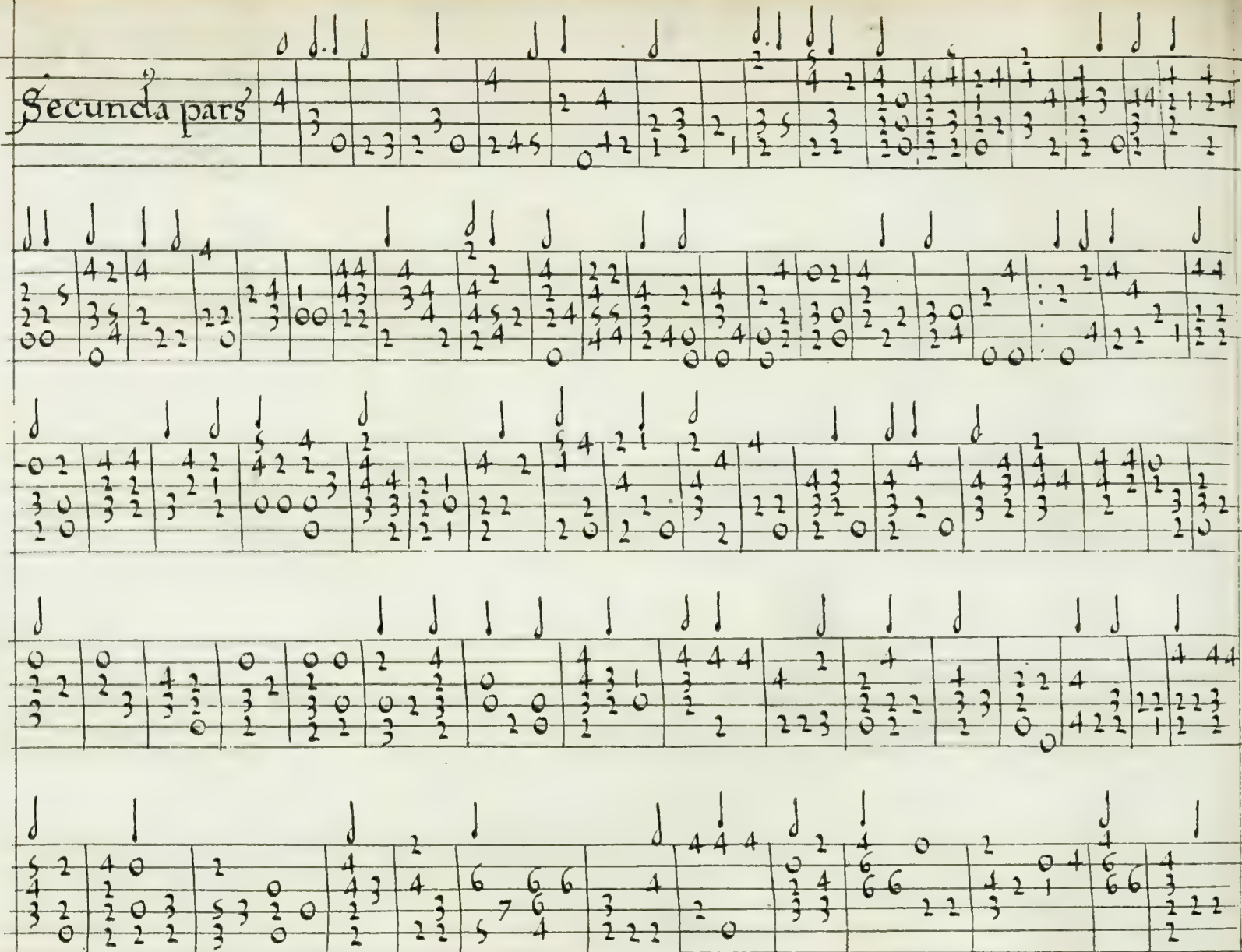






Verte pro Secunda parte.

Secunda pars





Handwritten musical notation on a five-line staff. The notation consists of rhythmic symbols (vertical strokes with flags) and numbers (1, 2, 3, 4, 6) placed above and below the staff lines. The piece concludes with a double bar line, a key signature change to D major (two sharps), and the word "Finis" in a decorative script.

**Gior: Vespa**  
**Madonna**

Handwritten musical notation for the piece "Gior: Vespa" by "Madonna". The notation features rhythmic symbols and numbers (1, 2, 3, 4, 6) on a five-line staff. The piece ends with a double bar line, a key signature change to D major, and the word "Finis" in a decorative script.

Handwritten musical notation on a five-line staff, continuing the piece. It includes rhythmic symbols and numbers (1, 2, 3, 4, 6) and concludes with a double bar line, a key signature change to D major, and the word "Finis" in a decorative script.

Handwritten musical notation on a five-line staff, continuing the piece. It includes rhythmic symbols and numbers (1, 2, 3, 4, 6) and concludes with a double bar line, a key signature change to D major, and the word "Finis" in a decorative script.

Handwritten musical notation on a five-line staff, continuing the piece. It includes rhythmic symbols and numbers (1, 2, 3, 4, 6) and concludes with a double bar line, a key signature change to D major, and the word "Finis" in a decorative script.

Phi: Monte

Desi cocente

Handwritten musical notation for the first system, featuring a single staff with a treble clef and a key signature of one flat. The notation includes various musical symbols such as notes, rests, and accidentals, along with a series of numbers (1-5) written below the staff, likely indicating fingerings or a specific notation system. The system concludes with a double bar line and the word "Fins" written in a decorative script.

Ph: de: Monte

Voj sette occhi

Handwritten musical notation for the second system, featuring a single staff with a treble clef and a key signature of one flat. The notation includes various musical symbols such as notes, rests, and accidentals, along with a series of numbers (1-5) written below the staff, likely indicating fingerings or a specific notation system. The system concludes with a double bar line and the word "Fins" written in a decorative script.



Handwritten musical score on five staves, featuring rhythmic notation and numerical figures. The notation includes various note values, rests, and a complex system of numbers (likely figured bass) written below the notes. The score concludes with a double bar line and a decorative flourish.

Alphonfus

The Nymphes

This is a handwritten musical score on aged paper. It features two main parts: 'Alphonfus' and 'The Nymphes'. The notation is a form of early keyboard or lute tablature, using numbers 1-5 on a five-line staff. The 'Alphonfus' part is written in a single line at the top, with a key signature of one flat (B-flat) and a common time signature. The 'The Nymphes' part consists of five systems, each with a single line of music. The notation includes various rhythmic values (half notes, quarter notes, eighth notes, sixteenth notes) and rests, indicated by vertical stems and flags. The paper shows signs of age, including discoloration and some wear at the edges.



A handwritten musical score on a single staff. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and fingerings (numbers 1-5). The piece begins with a double bar line and a key signature of one flat (B-flat). The notation is dense, with many notes beamed together and frequent use of fingerings. The staff ends with a double bar line and a fermata over the final note.

[illegible]

Handwritten musical notation on a single staff. The notation includes various notes (quarter, eighth, and sixteenth notes), rests, and fingerings (numbers 1-5). The piece begins with a treble clef and a key signature of one sharp (F#). The notation is written in a fluid, cursive style, with some notes and fingerings appearing above or below the staff lines. The piece concludes with a double bar line and a repeat sign.

Handwritten musical score for 'Finis' on a five-line staff. The notation includes various rhythmic values (crotchets, quavers, minims, crotchets with flags) and rests. The piece concludes with a double bar line and the word 'Finis' written in a decorative script.

Mr: Birde

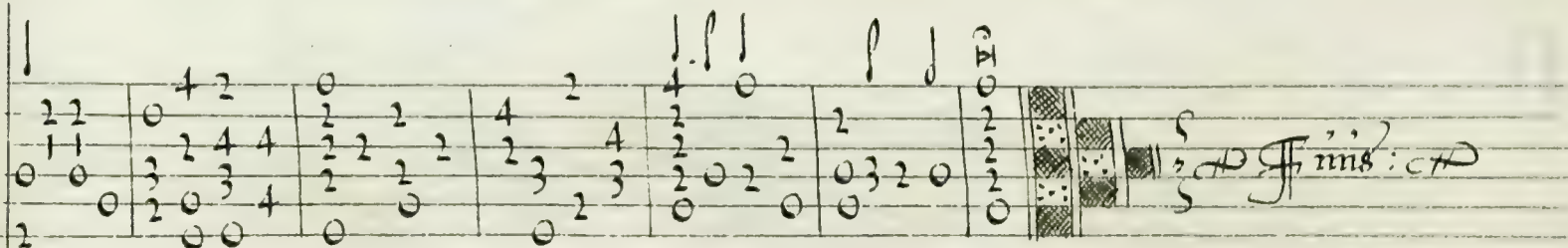
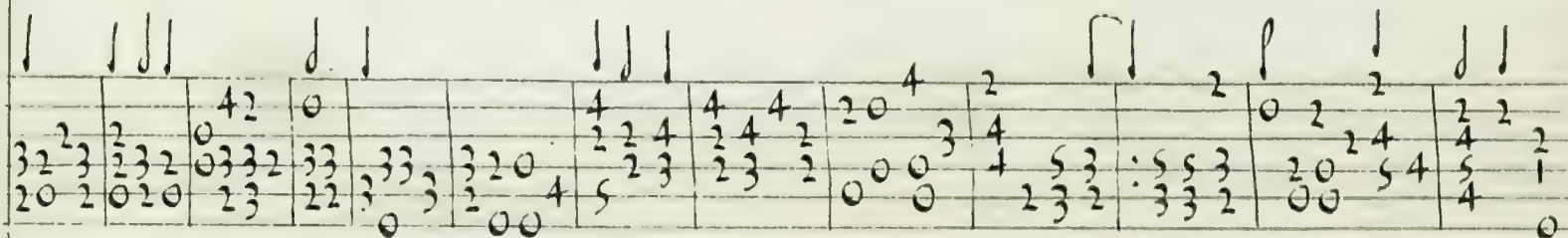
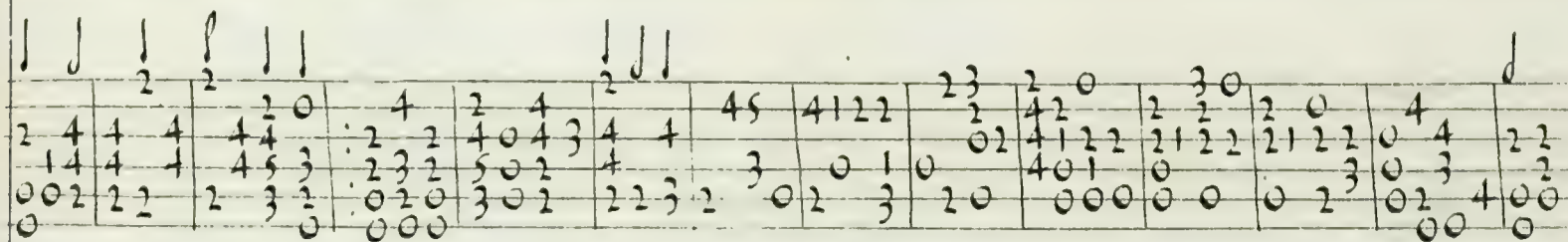
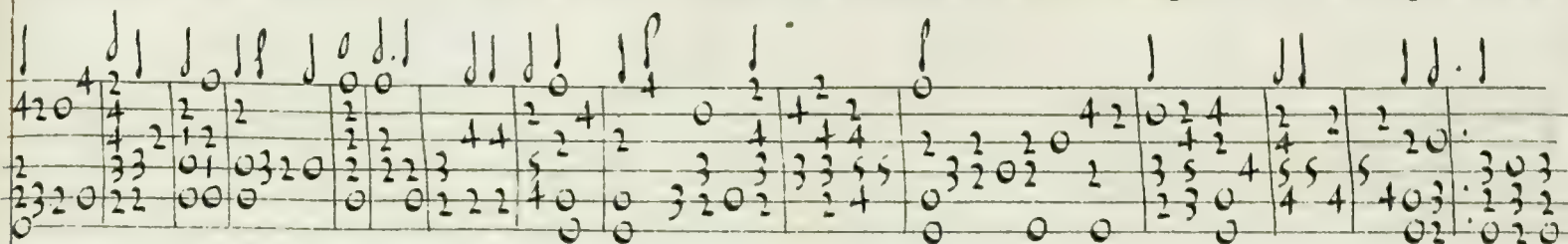
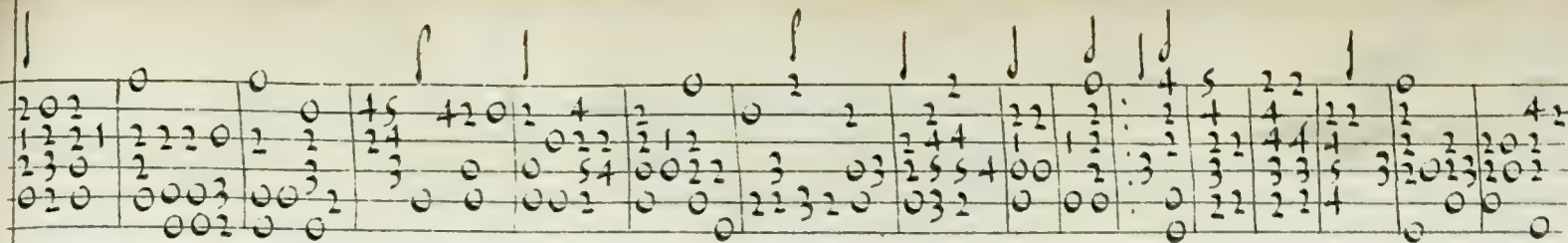
All as a Sea

This block contains the musical notation for the first piece, 'All as a Sea'. It consists of a single melodic line written on a five-line staff with a treble clef. The melody is composed of various note values, including minims, crotchets, and quavers, with some notes beamed together. Below the staff is a complex system of lute tablature, which uses numbers 1 through 7 to represent fret positions on the strings. This tablature is organized into measures that correspond to the notes in the melody above, providing a fretted version of the piece for lute performance.

Alfonfus  
Si longe

This block contains the musical notation for the second piece, 'Alfonfus Si longe'. It features a single melodic line on a five-line staff with a treble clef. The notation includes a variety of note values and rests. Below the staff is a detailed lute tablature system, using numbers 1-7 to indicate fretting. The tablature is aligned with the melody, showing the specific fret positions required to play each note of the piece on a lute.





Mr: Birde

Prise o Lorde

Handwritten musical notation for the first system, featuring a single staff with a treble clef and a key signature of one flat. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests, with some notes beamed together. The system concludes with a double bar line.

Handwritten musical notation for the second system, continuing the piece. It features a single staff with a treble clef and a key signature of one flat. The notation includes various note values and rests, with some notes beamed together. The system concludes with a double bar line.

Handwritten musical notation for the third system, continuing the piece. It features a single staff with a treble clef and a key signature of one flat. The notation includes various note values and rests, with some notes beamed together. The system concludes with a double bar line.

Handwritten musical notation for the fourth system, continuing the piece. It features a single staff with a treble clef and a key signature of one flat. The notation includes various note values and rests, with some notes beamed together. The system concludes with a double bar line.

Handwritten musical notation for the fifth system, concluding the piece. It features a single staff with a treble clef and a key signature of one flat. The notation includes various note values and rests, with some notes beamed together. The system concludes with a double bar line and the text "Finis: prima partis:" written in a decorative script.



Secunda pars  
 Helpe vs

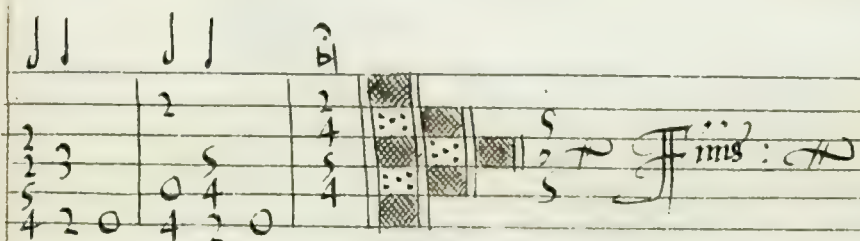
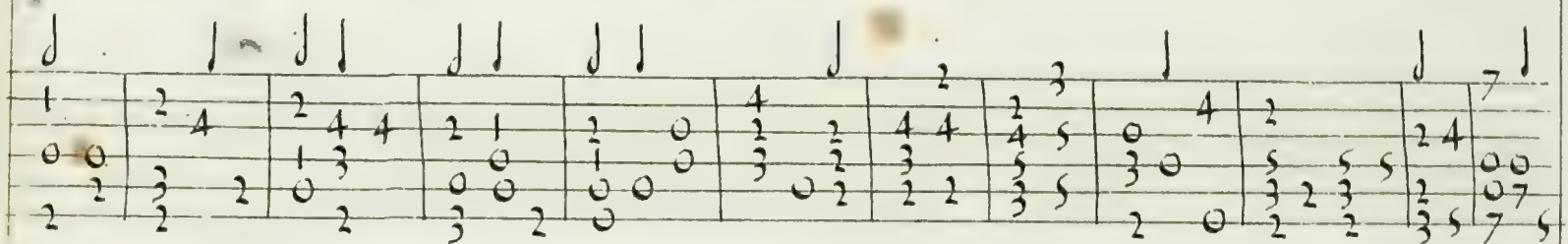
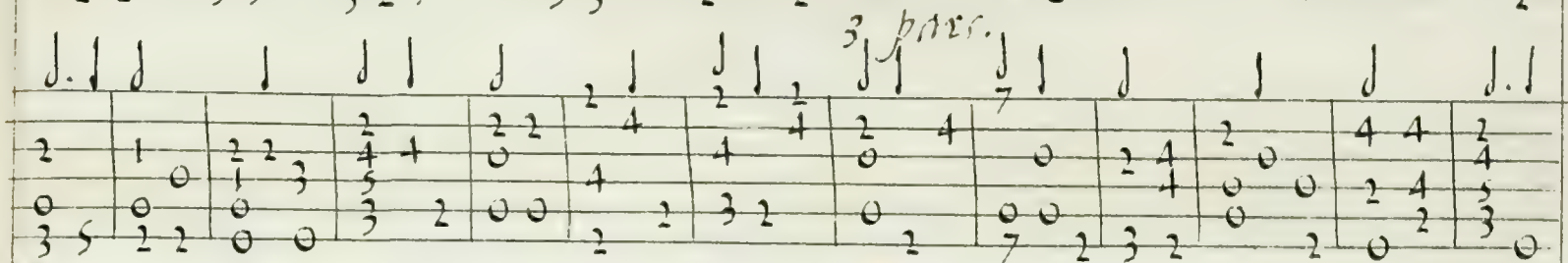
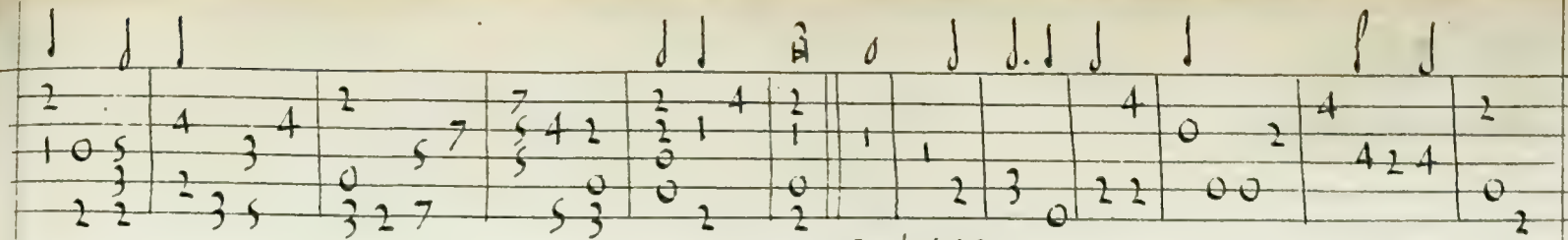
Mr; Whight

**P**recamur

Mr. Whight  
Precamur : 4

Handwritten musical score for a piece titled "Mr. Whight Precamur". The score is written on five staves. The first staff contains the title and the time signature "4". The second staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style typical of 18th-century manuscript notation, with notes, rests, and various ornaments. The score is divided into measures by vertical bar lines. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings like "p" (piano) and "f" (forte). The piece concludes with a double bar line and a repeat sign.





Mr. Tallis?

Salutaris hostia

Handwritten musical score for "Salutaris hostia" by Mr. Tallis. The score is written on five staves, each with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals, along with numerical figures (likely figured bass or lute tablature) written below the notes. The score is organized into measures, with some measures containing multiple notes and others containing single notes or rests. The overall structure suggests a complex polyphonic or figured bass setting of the text.



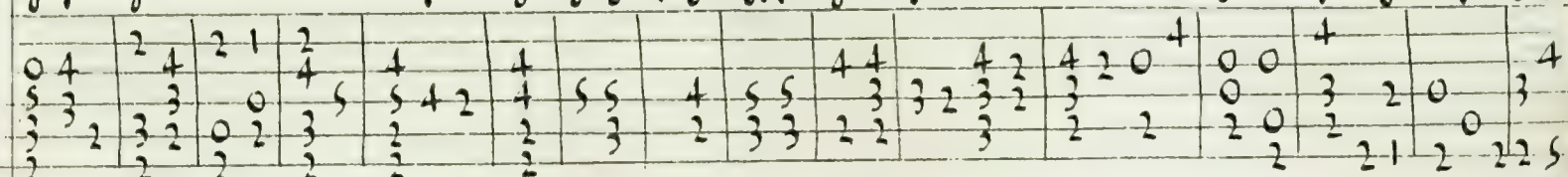
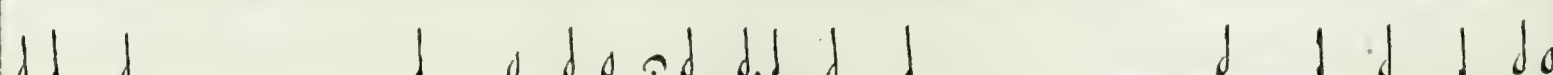
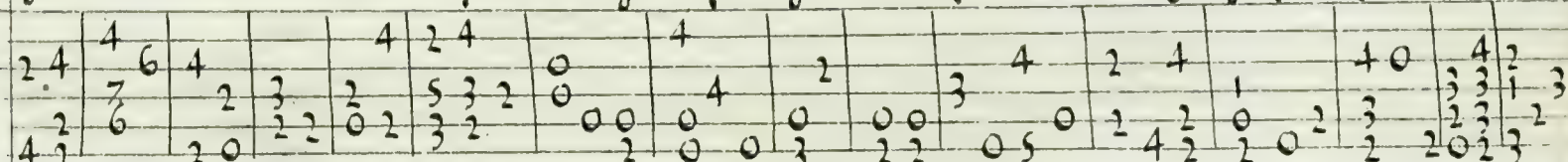
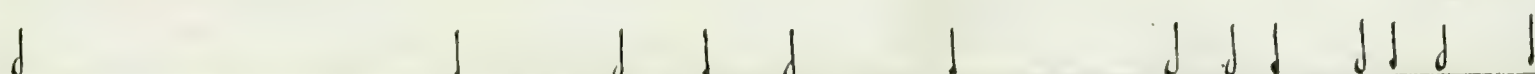
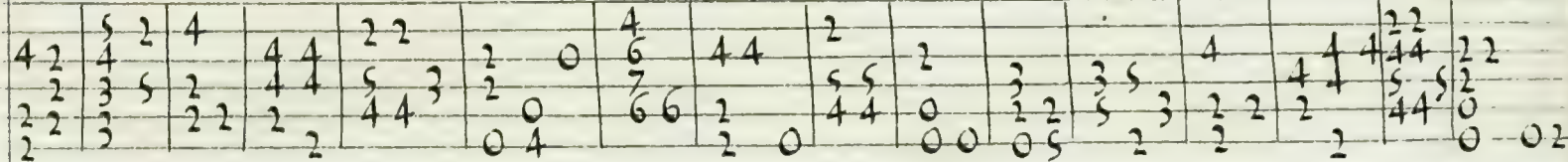
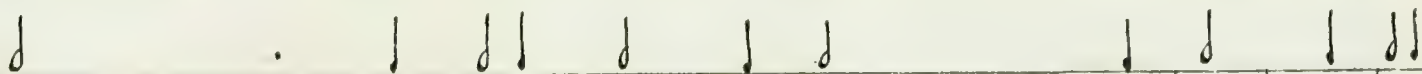
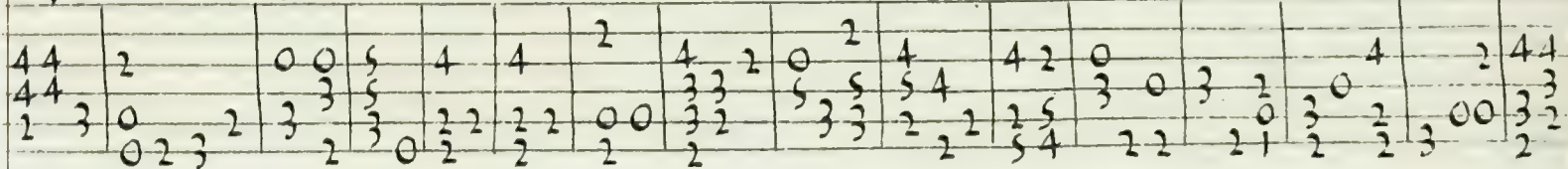
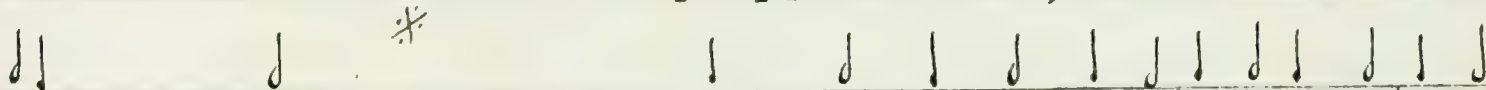
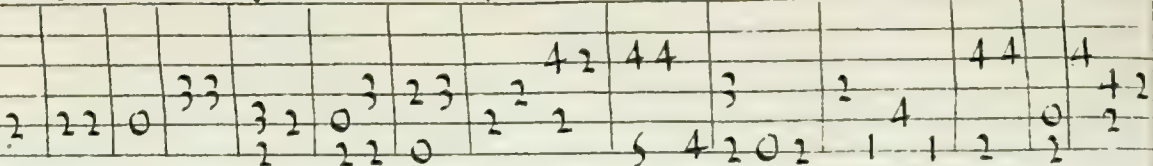
A handwritten musical score on four staves. The notation consists of vertical stems and circles, often with numbers written above or below them. The first staff begins with a double bar line and a 'J' symbol. The second staff has a 'J' symbol and a '2' below it. The third staff has a 'J' symbol and a '2' below it. The fourth staff has a 'J' symbol and a '2' below it. The notation is dense and fills the staves. The score ends with a double bar line and a 'J' symbol.

*Finis.*

Mr: Birde



Apparebit in finem







M<sup>r</sup>: Birde

Audiui vocem

Handwritten musical notation for a piece titled "M<sup>r</sup>: Birde" and "Audiui vocem". The notation is arranged in five systems, each consisting of a single staff with notes and a three-part figured bass below. The notation is in a historical style, likely from a 17th-century manuscript.

The first system begins with a treble clef and a key signature of one flat (B-flat). The notes are written in a single staff, and the figured bass is written in three parts below. The second system begins with a treble clef and a key signature of one flat (B-flat). The notes are written in a single staff, and the figured bass is written in three parts below. The third system begins with a treble clef and a key signature of one flat (B-flat). The notes are written in a single staff, and the figured bass is written in three parts below. The fourth system begins with a treble clef and a key signature of one flat (B-flat). The notes are written in a single staff, and the figured bass is written in three parts below. The fifth system begins with a treble clef and a key signature of one flat (B-flat). The notes are written in a single staff, and the figured bass is written in three parts below.

The notation is written in a single staff, and the figured bass is written in three parts below. The notes are written in a single staff, and the figured bass is written in three parts below. The notes are written in a single staff, and the figured bass is written in three parts below. The notes are written in a single staff, and the figured bass is written in three parts below. The notes are written in a single staff, and the figured bass is written in three parts below.



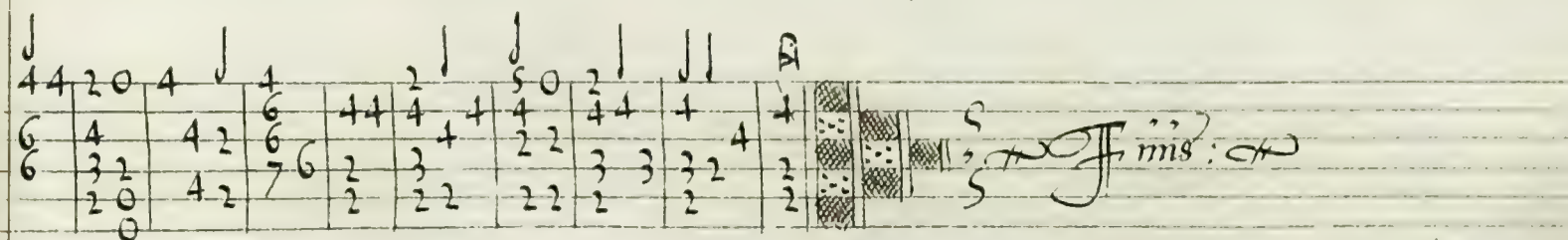
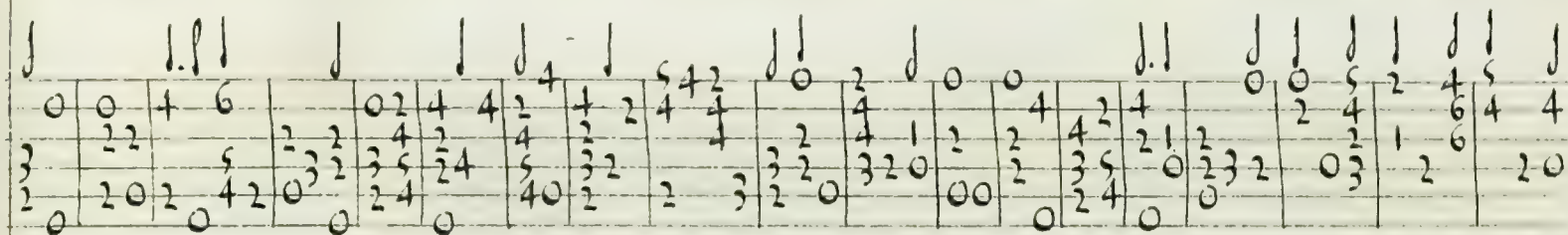
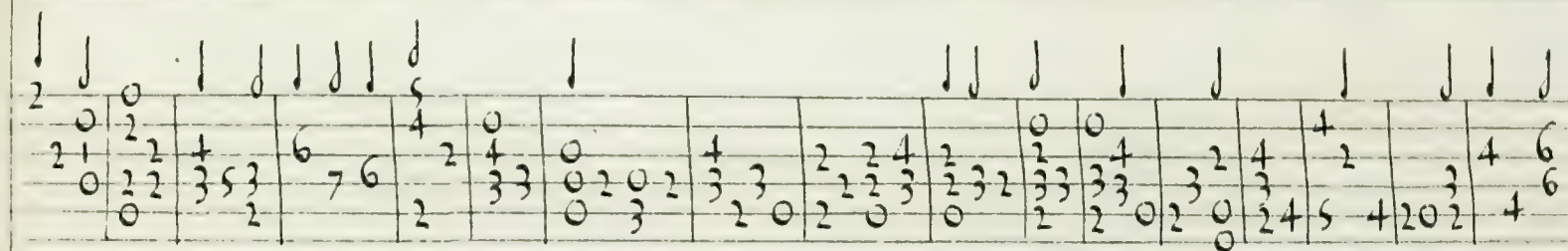
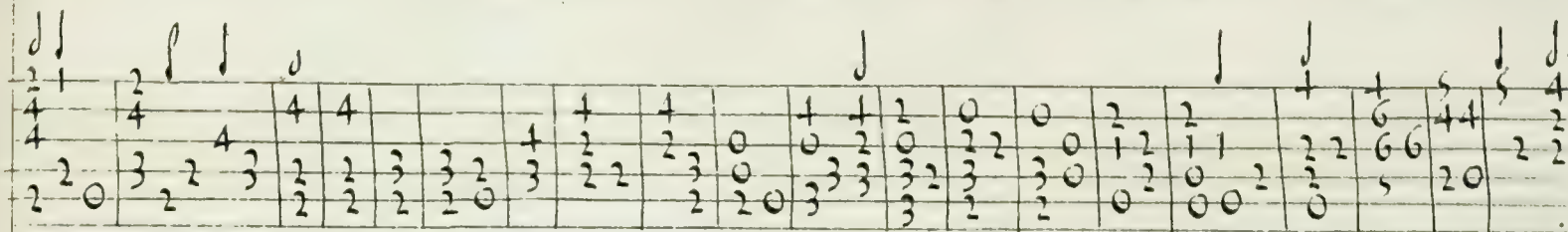
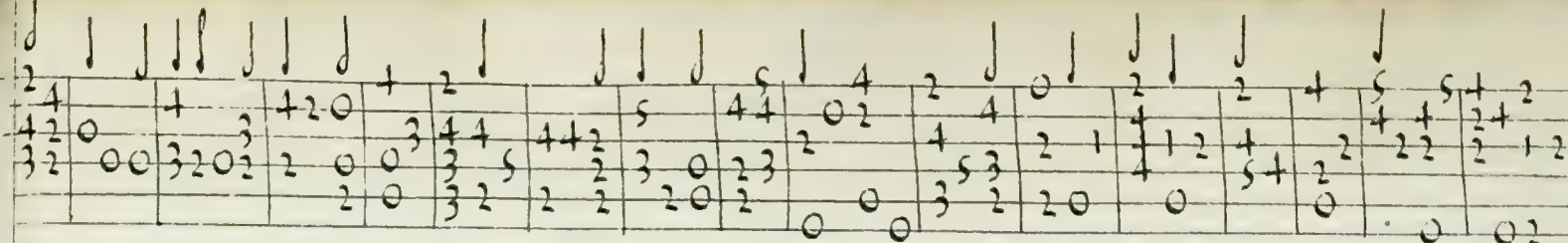


Mr: Birde

Domine tui iurafij

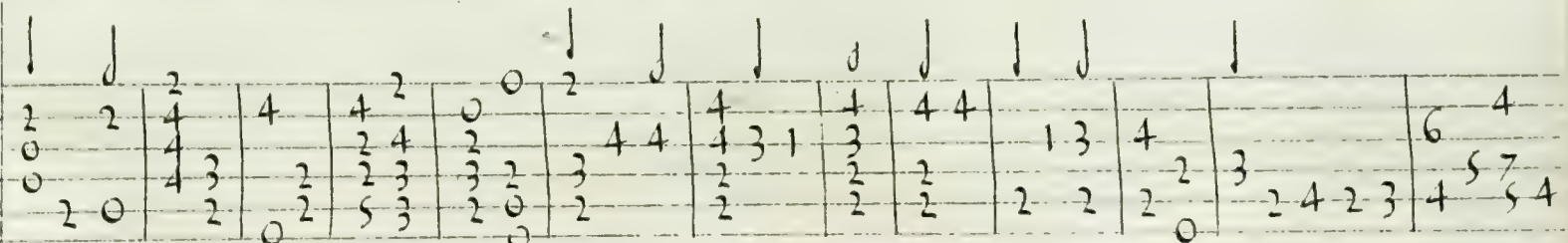
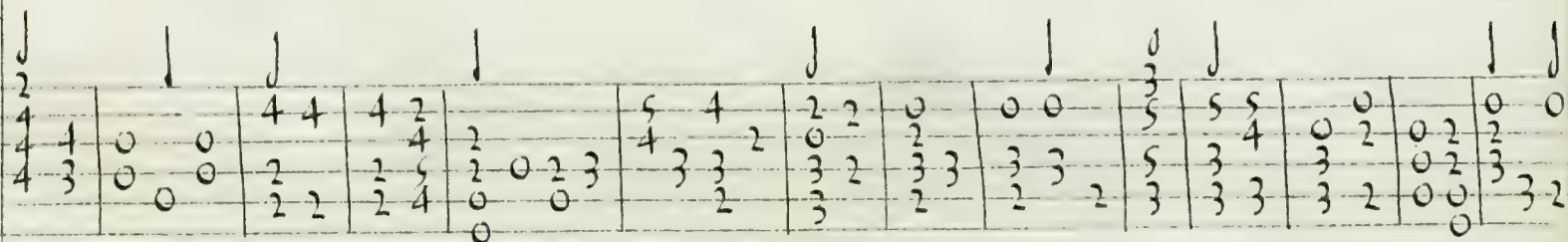
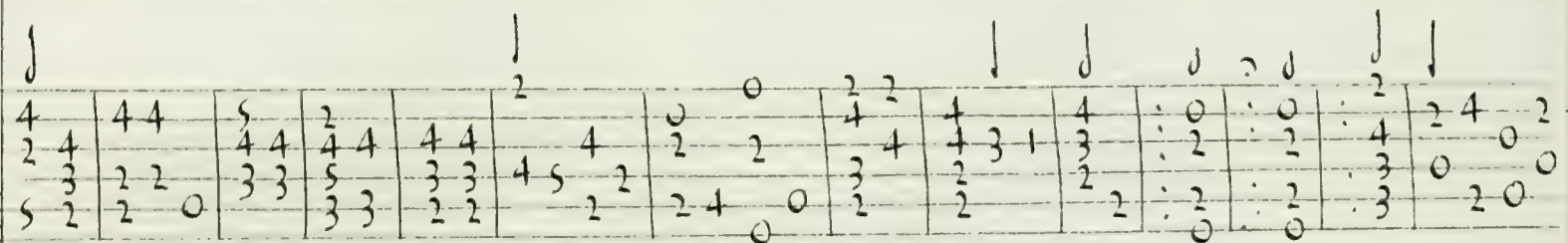
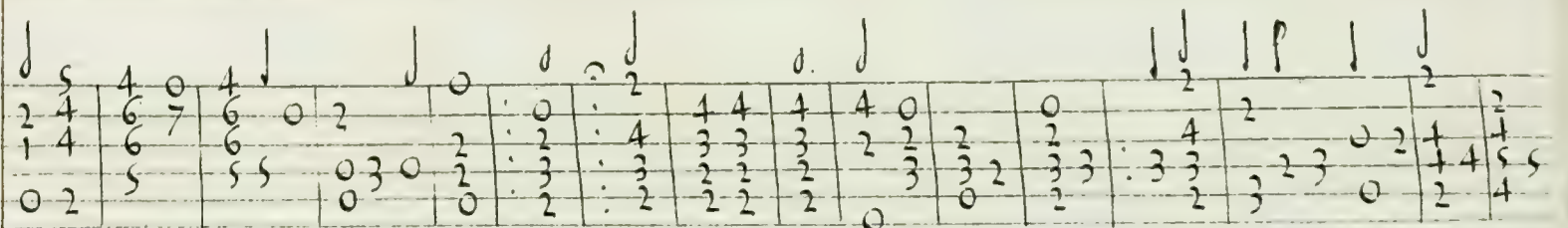
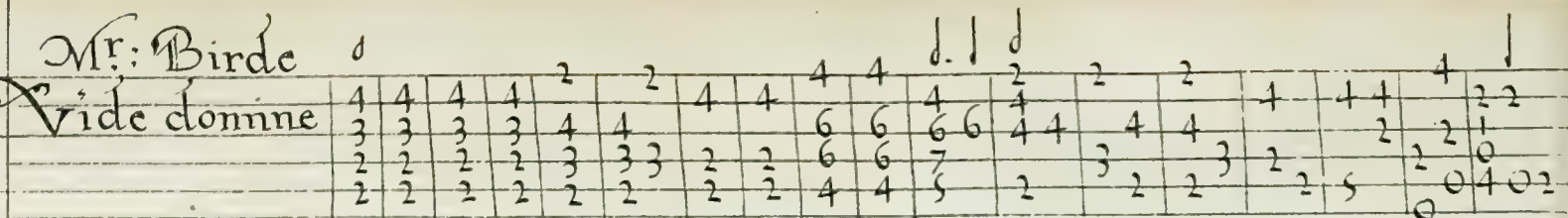
Handwritten musical notation for a piece titled "Mr: Birde" and "Domine tui iurafij". The notation is arranged in five systems, each consisting of a single staff with a treble clef and a key signature of one flat (B-flat). The notes are written in a stylized, handwritten font. Below the notes, there are various numerical figures and symbols, including circles, dots, and lines, which appear to be figured bass or lute tablature. The first system includes the title "Domine tui iurafij" written below the staff. The notation continues across five systems, with the final system ending with a double bar line and a final note.





Mr: Birde	0
Vide donne	4
	3

Vide domne





Handwritten musical notation on a single staff, featuring various notes, rests, and fingerings. The notation includes numbers (1-4) indicating fingerings and symbols like 'o' and 's' for specific notes or rests. The staff is divided into measures by vertical bar lines.

0	1																
2	2	2				4	4	4	6	4	6	4	3	4	4		0
4	4	4	4	4	4	4	2	1	1	4	2	1	4	4	2	4	4
2	4	4					0	0	3	2	2		0	4	0	4	2
2		4						0	3	2	2		2	0	0	4	2

	0	J			J		J	J.	J	J		J				J		J
4	4	3 2	3 2	4 2 3 2	0 2 3 0	4 2 3 2	2 4 S 3	4 2 2 0	S 4 3 2 0	4 3	2 0 0 0	4 0 2	2 4 4	2 2 2	S 4			
2	2	2	2	2	3 0	3 0	3	2 2 0	3 2 0	3	3 2	0	2 2	2 2	2 4			

Handwritten musical notation on a single staff, featuring various notes, rests, and bar lines. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a single line, with notes and rests connected by stems. The notation is somewhat stylized and appears to be a personal or working draft.

verte pro Secunda parte:  $\mathcal{W}$

# Secunda pars

Handwritten musical notation for the second part of a piece, featuring a single melodic line with a three-part figured bass accompaniment. The notation is organized into five systems, each containing a staff with notes and a corresponding line of figures below it. The figures are written in a style typical of 17th-century lute tablature, using numbers 1-6 and letters like 'S' for sharp and 'b' for flat. The piece concludes with a double bar line.

The notation includes various musical symbols such as clefs, notes, rests, and bar lines, indicating a complex rhythmic structure. The figures provide harmonic support for the melody, often indicating fingerings and fret positions for the lute.



Handwritten musical notation on a five-line staff. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes, rests) and fingerings (numbers 1-4) written above and below the staff lines. The music is written in a single system across the entire page.

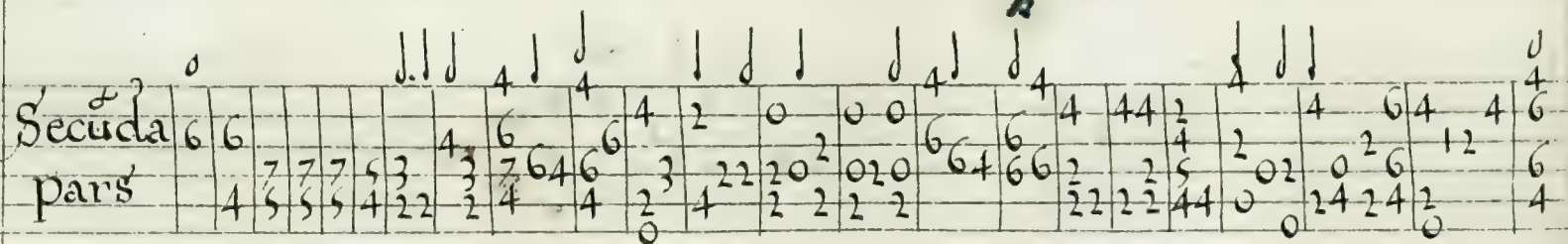
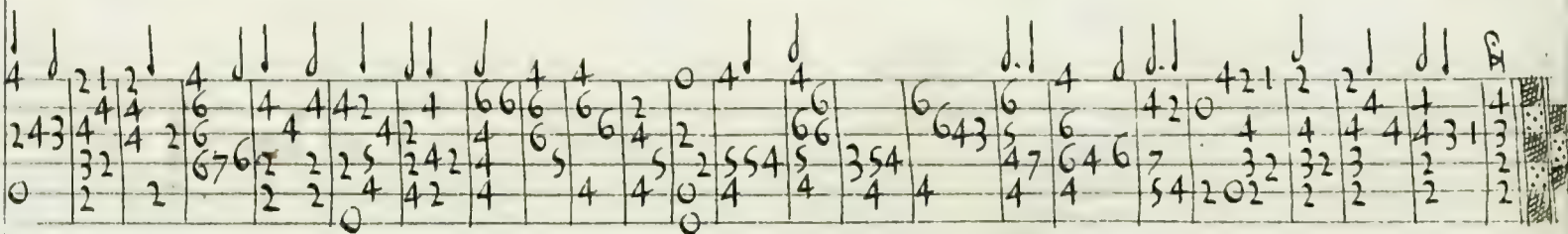
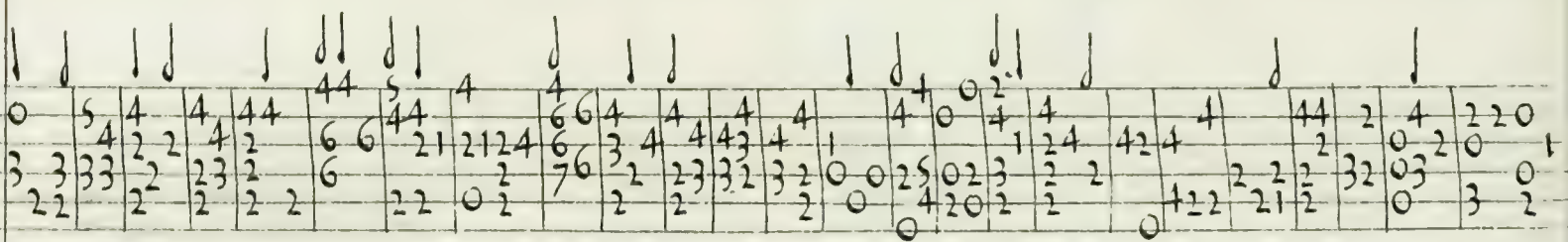
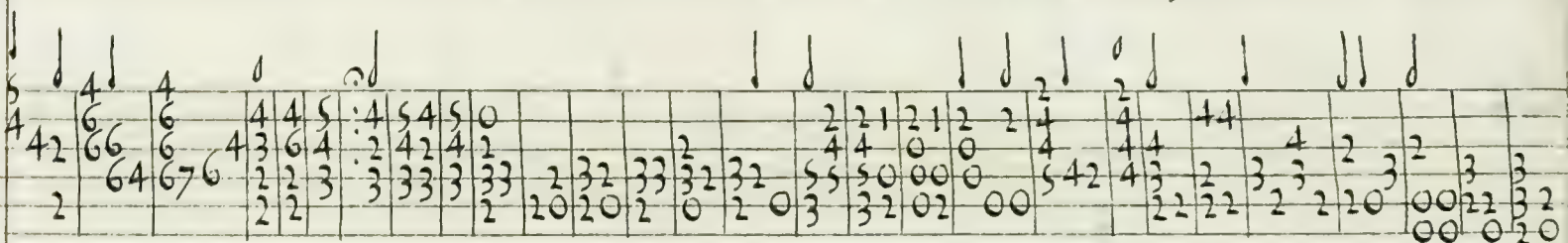
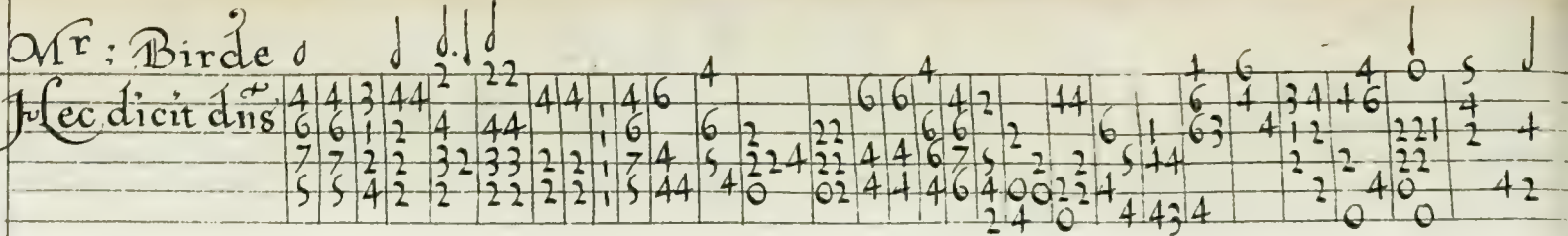
Handwritten musical notation for a piece in 4/6 time, featuring a treble clef and a key signature of one flat. The notation includes a melody line with notes and rests, and a bass line with notes and rests. The piece is divided into measures by vertical bar lines.

2	2	0	4	2	0	2	4	4	4	0	0	4	4	0	2	4	2	2	2
2	2	0	2	0	2	3	3	2	3	2	3	3	2	3	0	3	4	2	0
2	0	0	0	2	3	2	2	2	2	2	2	3	0	2	0	4	2	4	0

Handwritten musical notation on a five-line staff. The notation includes various rhythmic values (vertical strokes with flags, some with '4' above them), and numbers (1-4) placed below the staff lines. Some numbers are grouped with vertical lines. The notation is dense and appears to be a form of shorthand or a specific musical notation system.

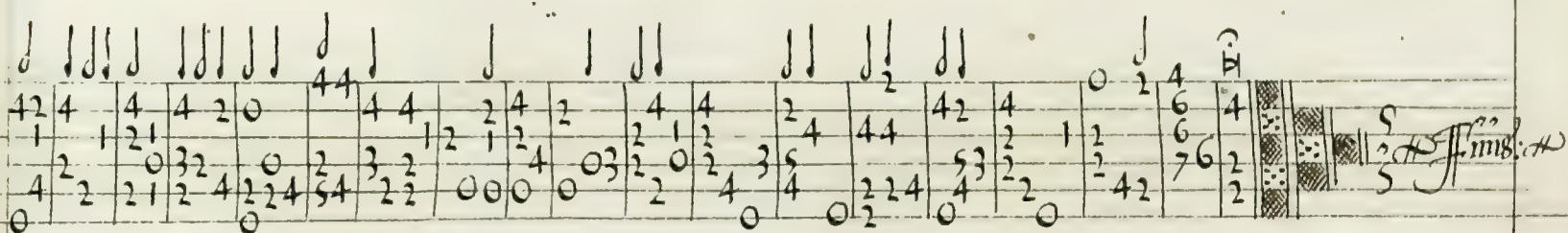
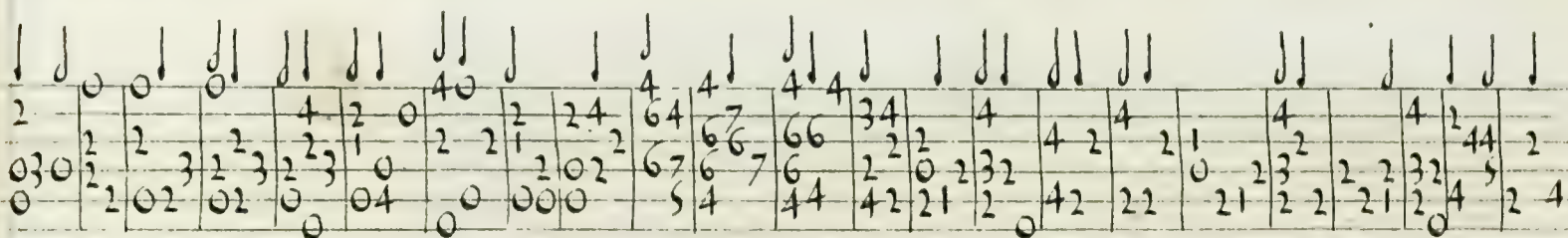
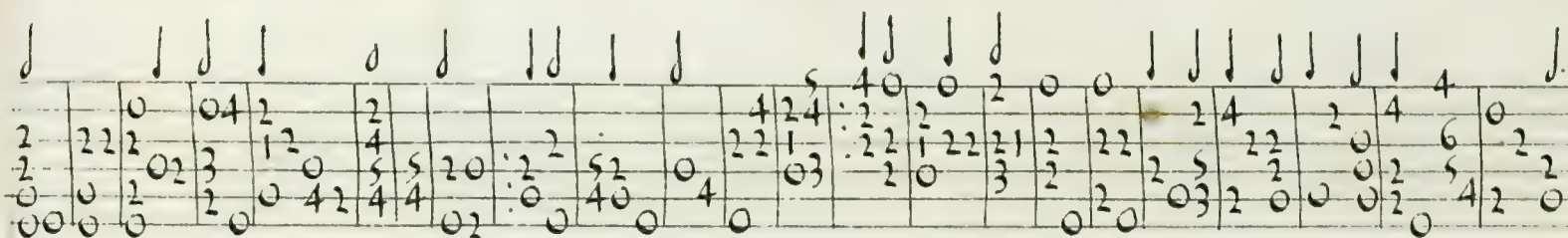
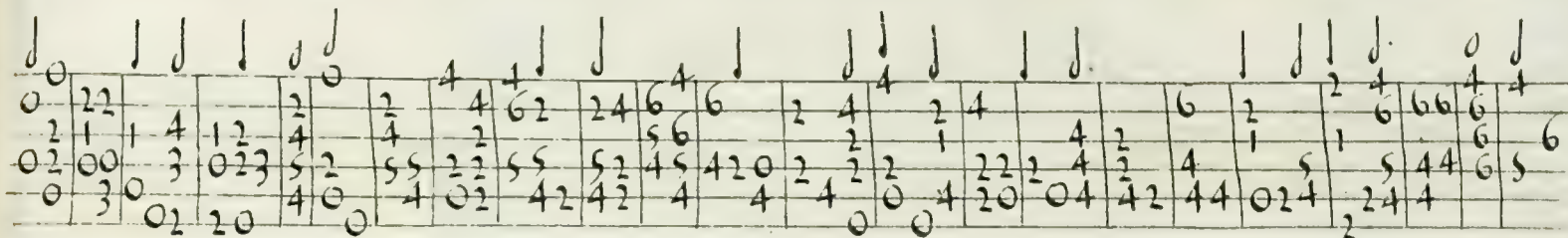
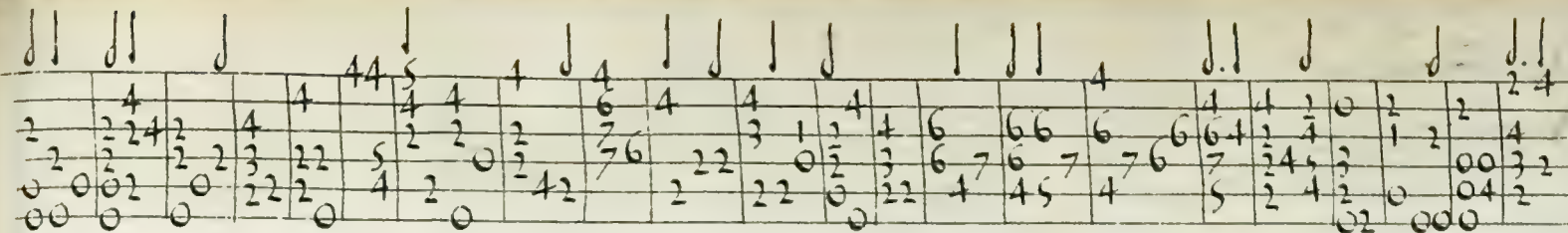
Mr: Birde

Hec dicit dñs



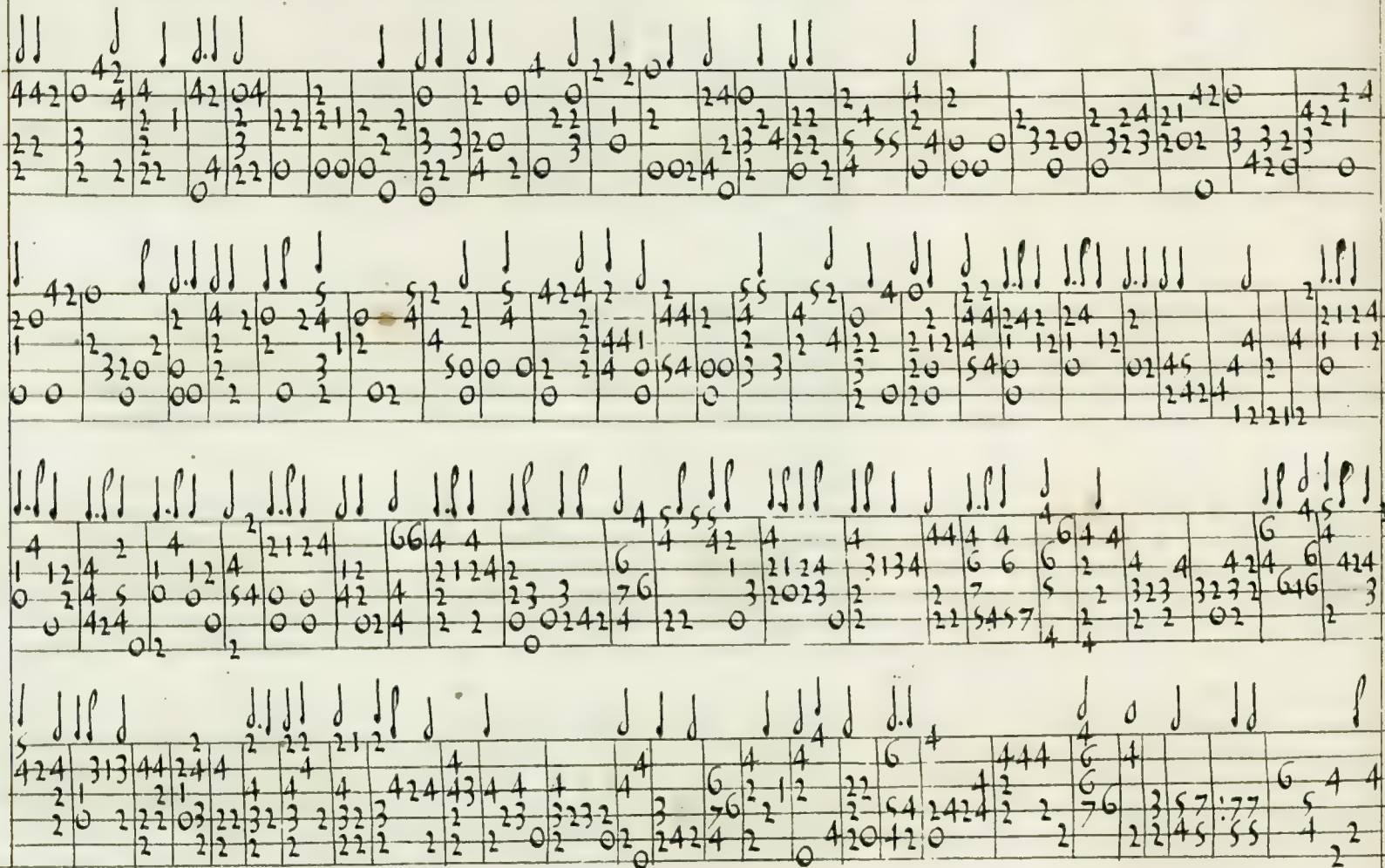
Secunda  
pars



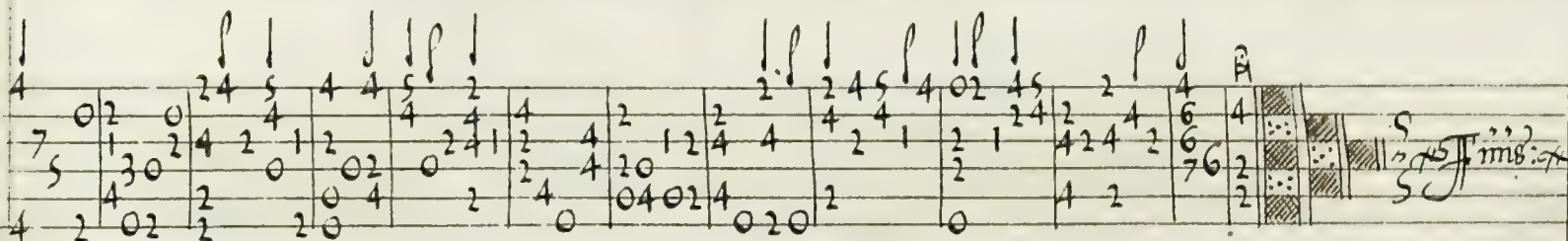
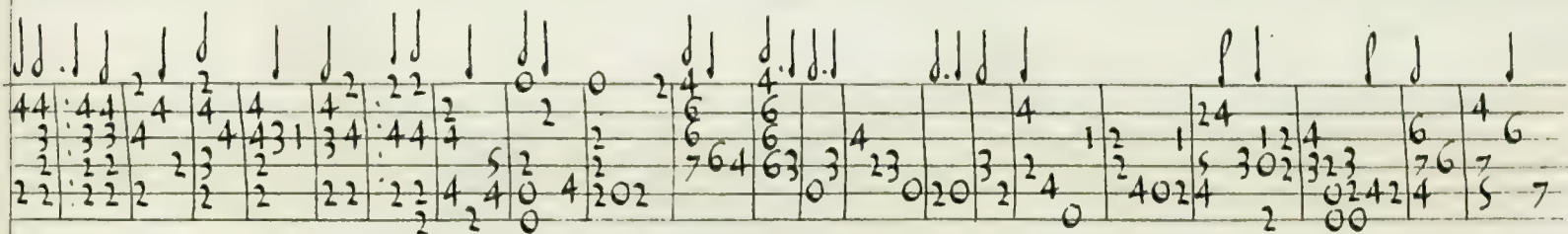
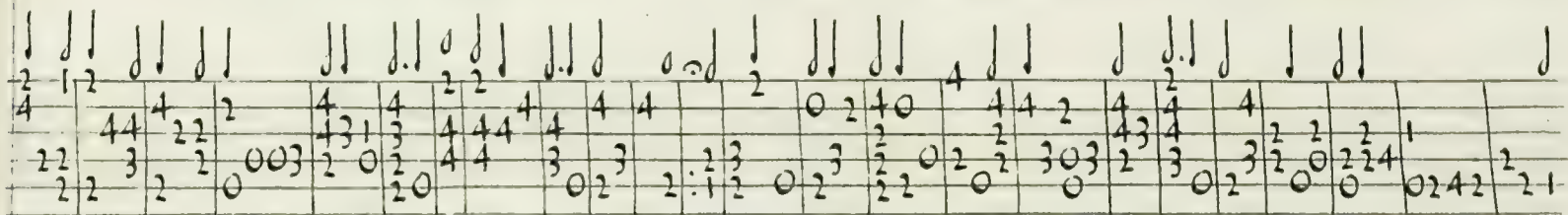
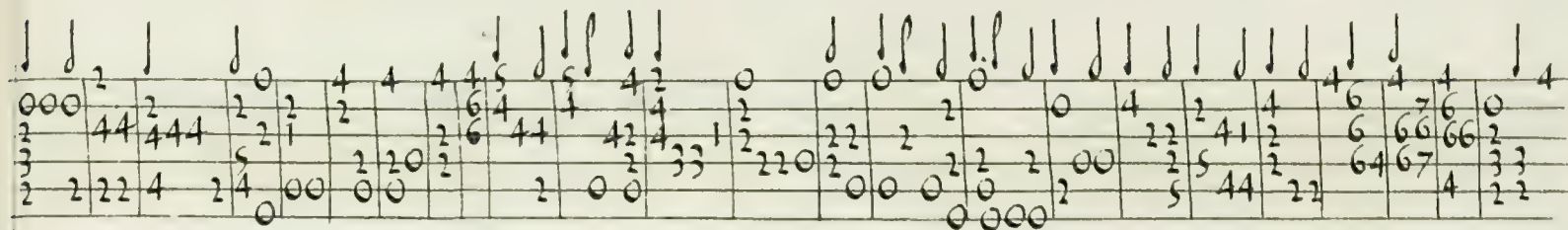
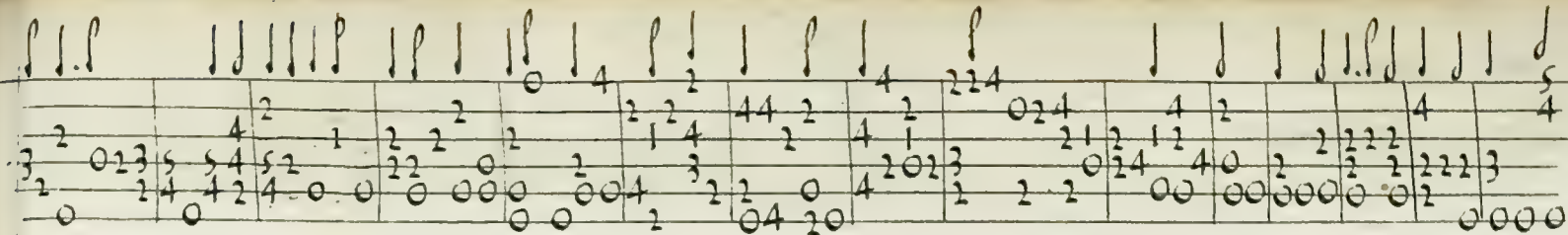


Mr: Birden. . . . .

Vigilate





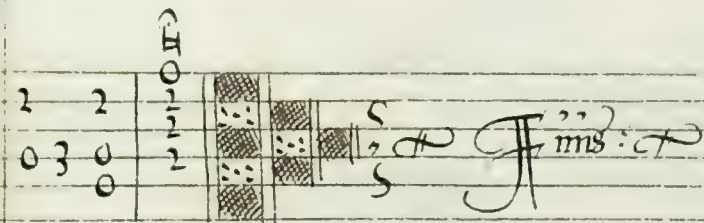
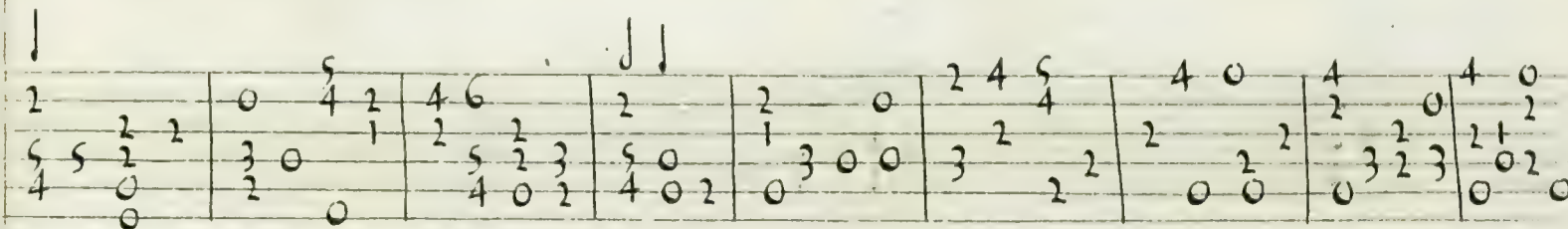
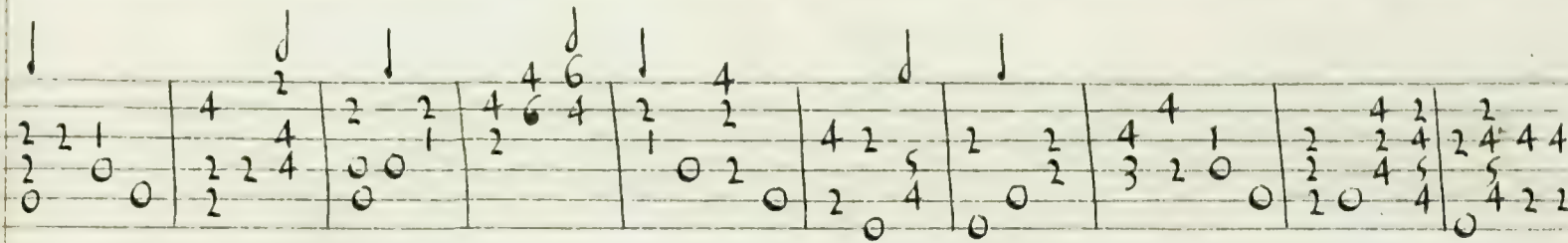
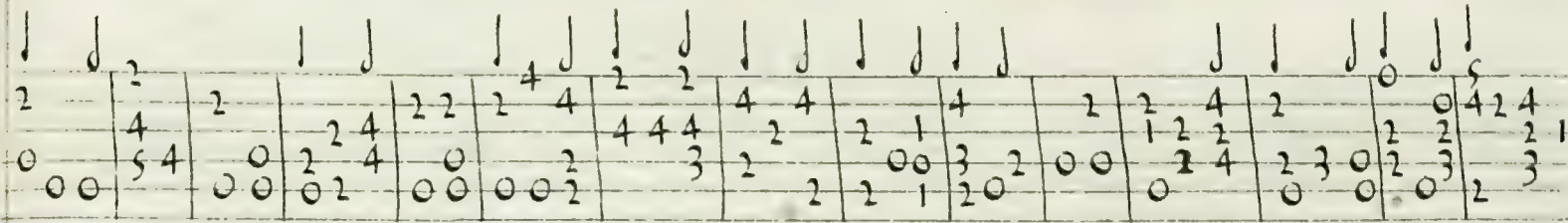
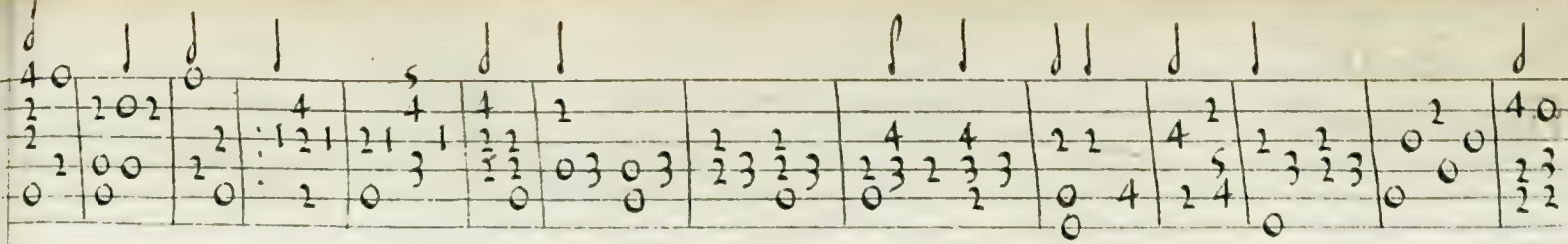


Mr: Birde

8 Domine secundum

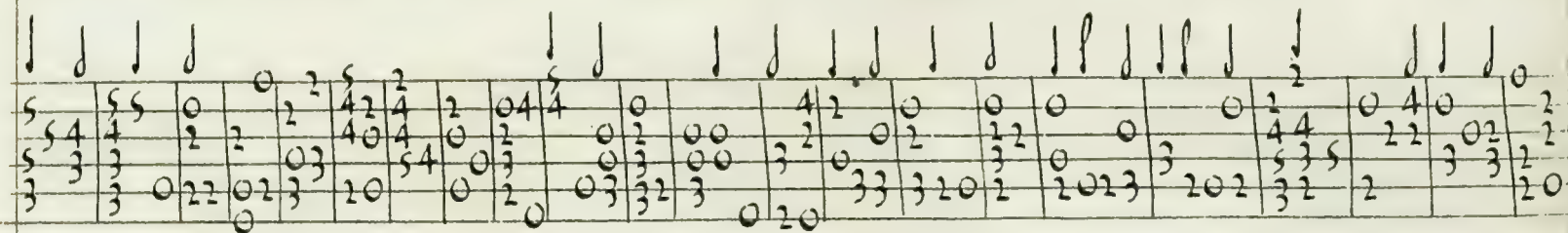
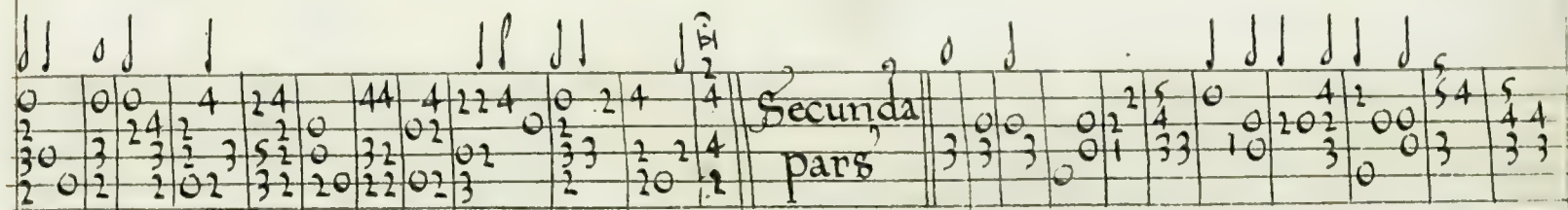
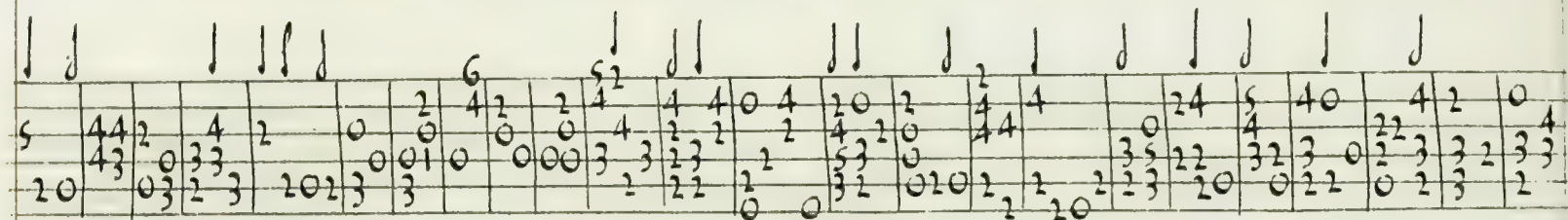
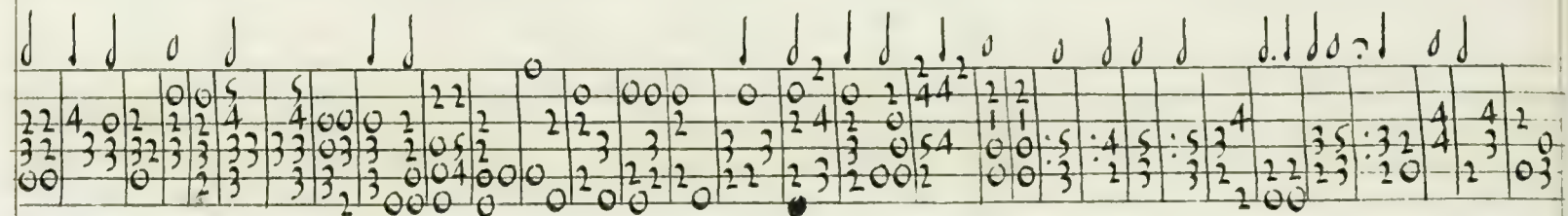
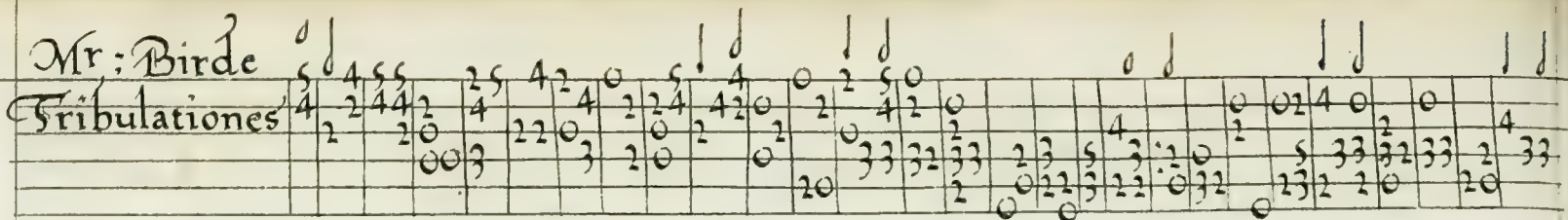
The musical score is written on five systems. Each system consists of a single melodic line and a multi-measure rest line below it. The notation includes various note values (minims, crotchets, quavers) and rests, with multi-measure rests indicated by numbers 2, 4, 5, 6, 7, and 8. The manuscript is written in a historical style with a single staff per system.





Mr: Birde

Tribulationes





Handwritten musical notation on a five-line staff. The notation includes various rhythmic symbols (vertical strokes, beams) and numerical figures (0, 1, 2, 3, 4) placed above and below the staff lines. The figures are often grouped or connected by lines, suggesting a complex rhythmic or melodic structure.

Handwritten musical notation on a five-line staff, continuing the style of the first system. It features rhythmic symbols and numerical figures (0, 1, 2, 3, 4) arranged in a structured manner across the staff.

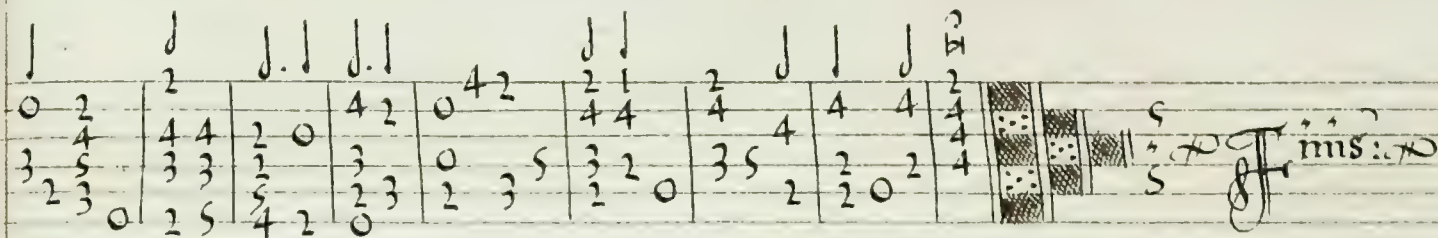
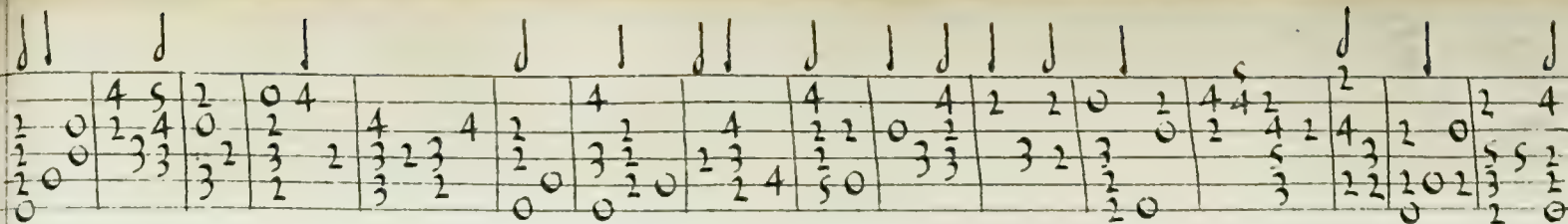
Handwritten musical notation on a five-line staff. This system includes rhythmic symbols and numerical figures (0, 1, 2, 3, 4) that continue the musical sequence from the previous systems.

Handwritten musical notation on a five-line staff. The notation consists of rhythmic symbols and numerical figures (0, 1, 2, 3, 4) placed around the staff lines.

Handwritten musical notation on a five-line staff. This system concludes with a double bar line and a decorative flourish. To the right of the staff, the text "Verte cito" is written in a cursive script, followed by a small flourish.

*Tertia pars*



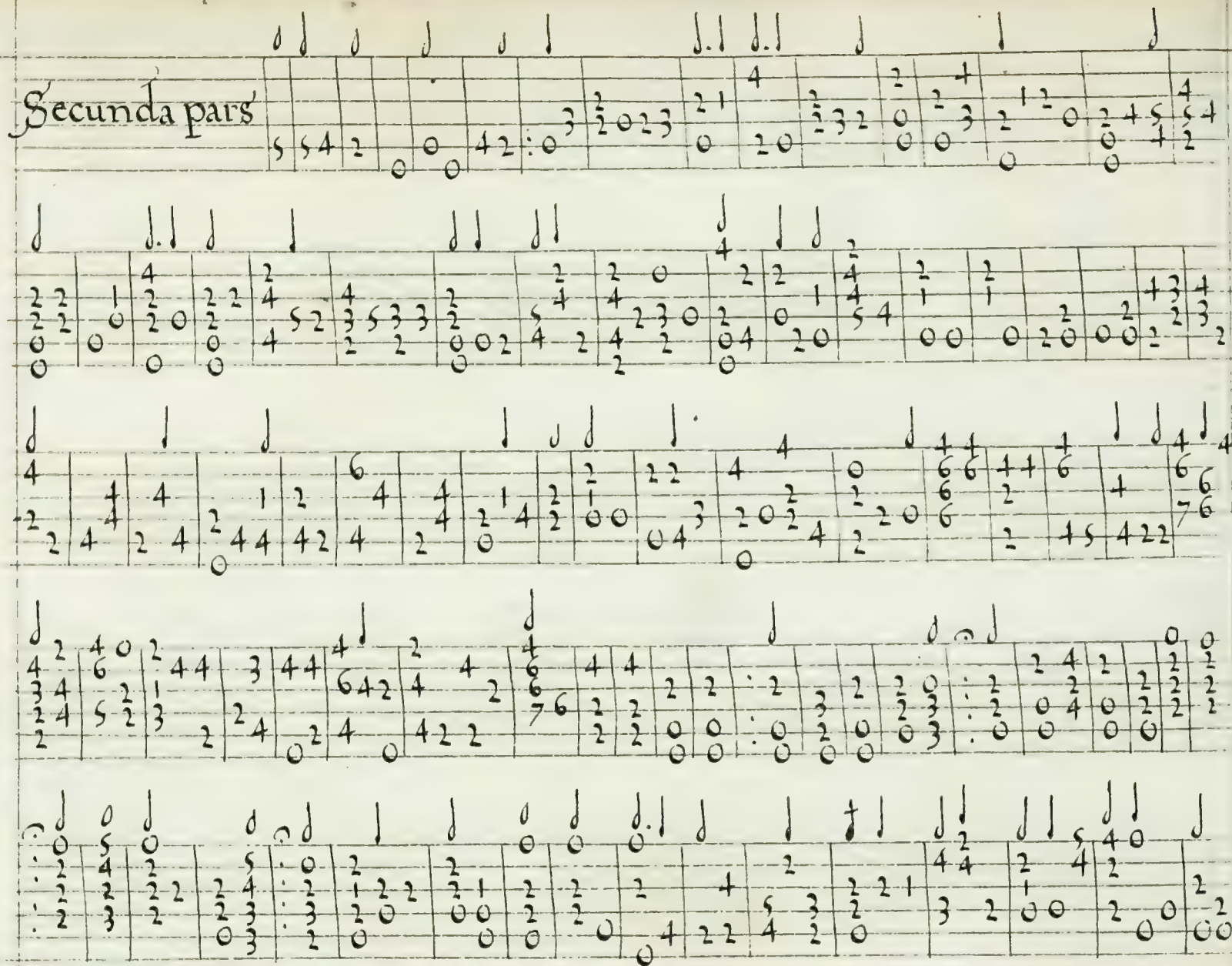


Mr: Birde  
Ne Irascaris

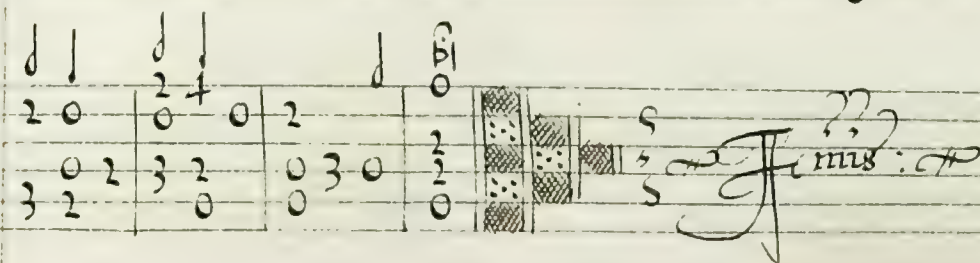
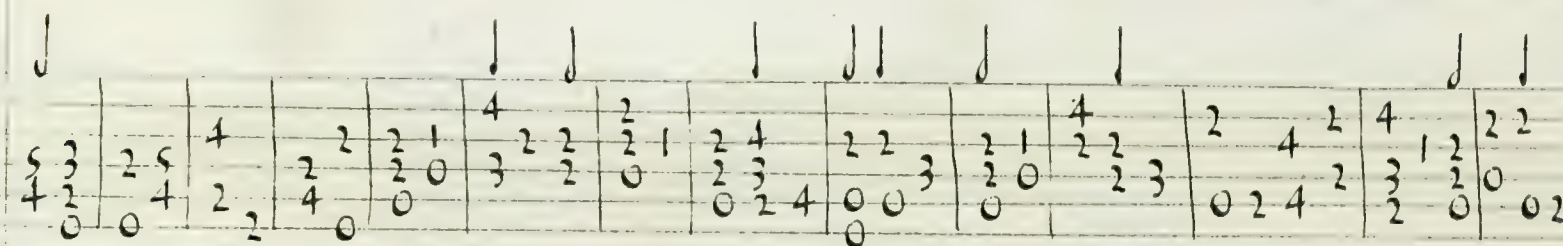
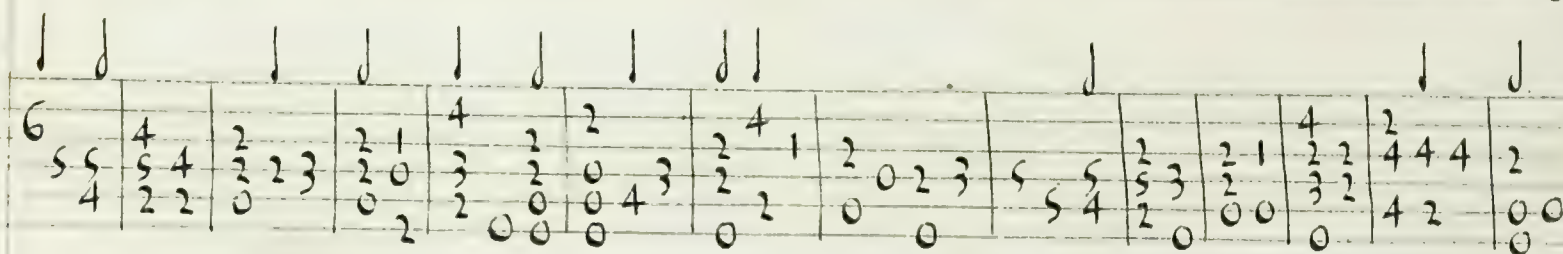
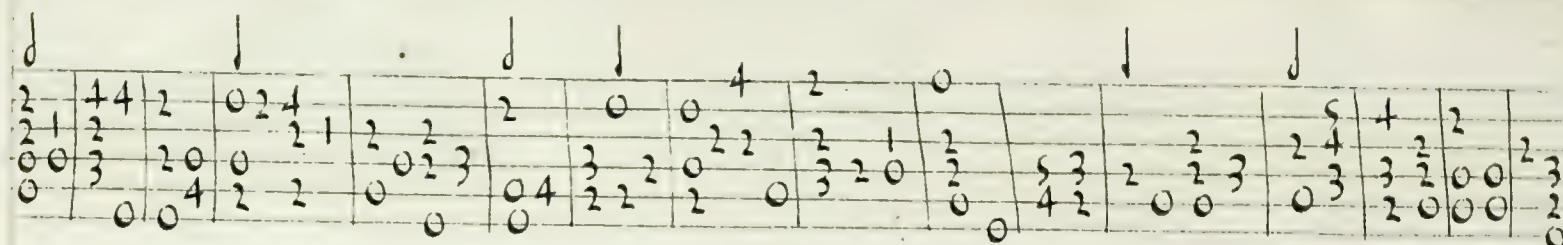
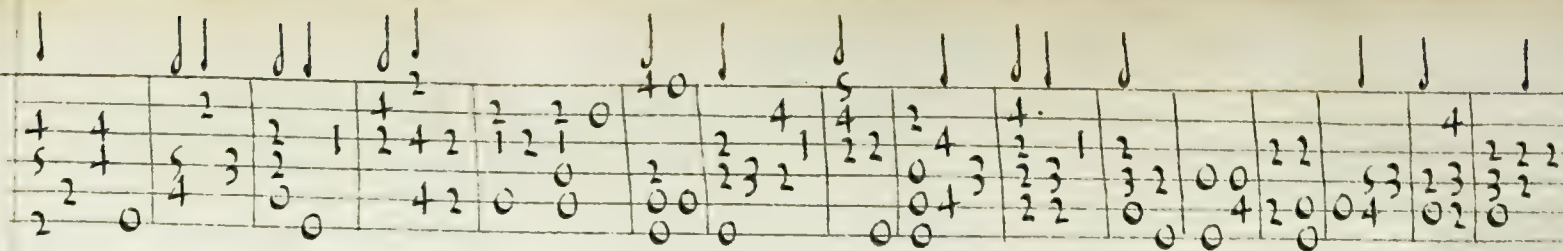


Handwritten musical score on five staves. The notation includes rhythmic symbols (vertical strokes with flags) and numbers (1-6) placed above or below the staves. The first four staves contain continuous notation, while the fifth staff ends with a double bar line, a repeat sign, and the text "Verte cito:". The manuscript is on aged, slightly stained paper.

Secunda pars



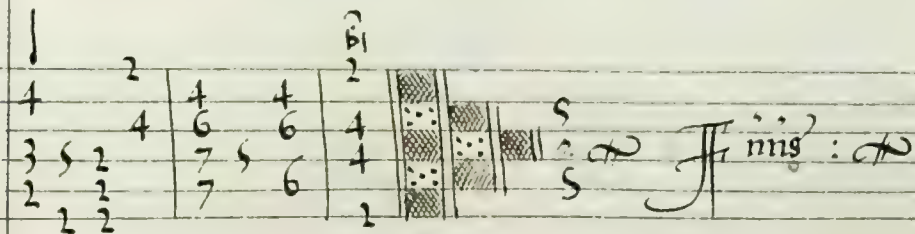
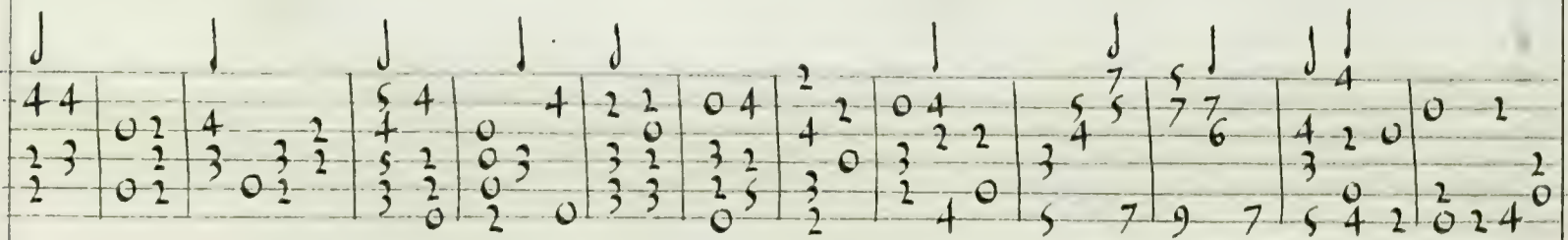
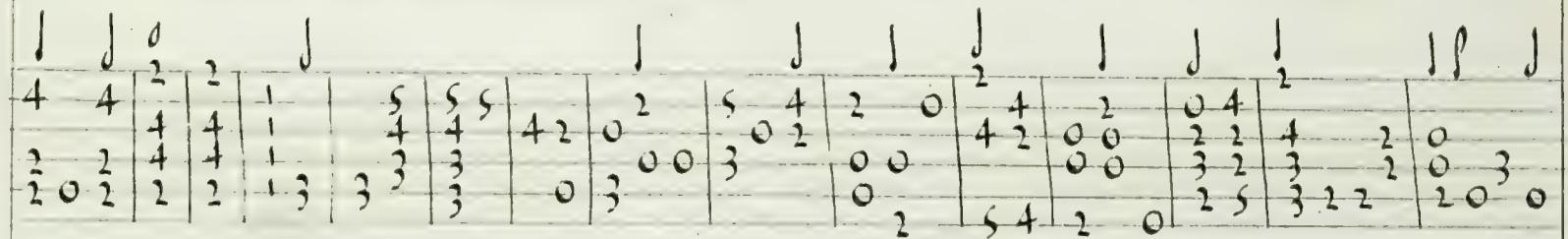
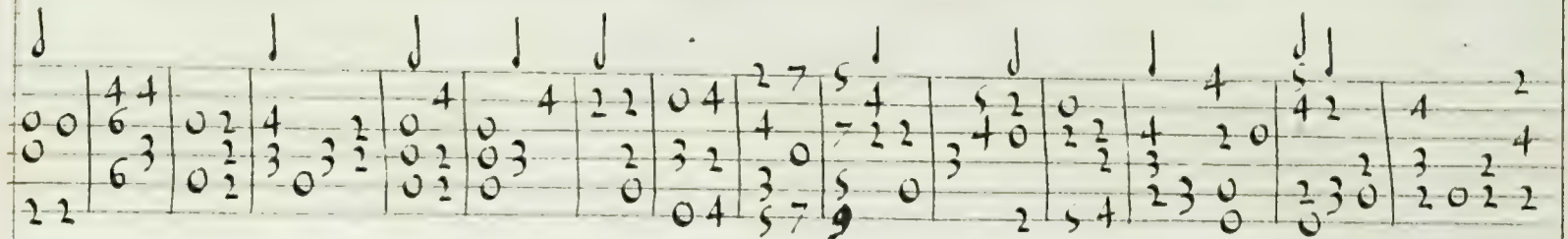
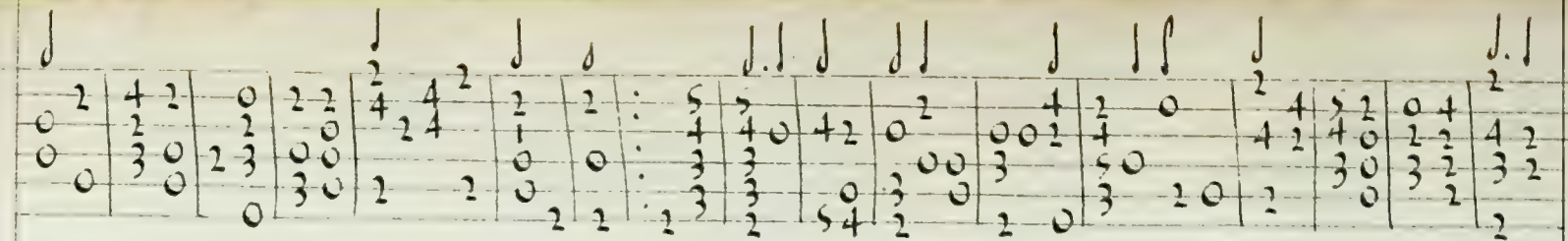




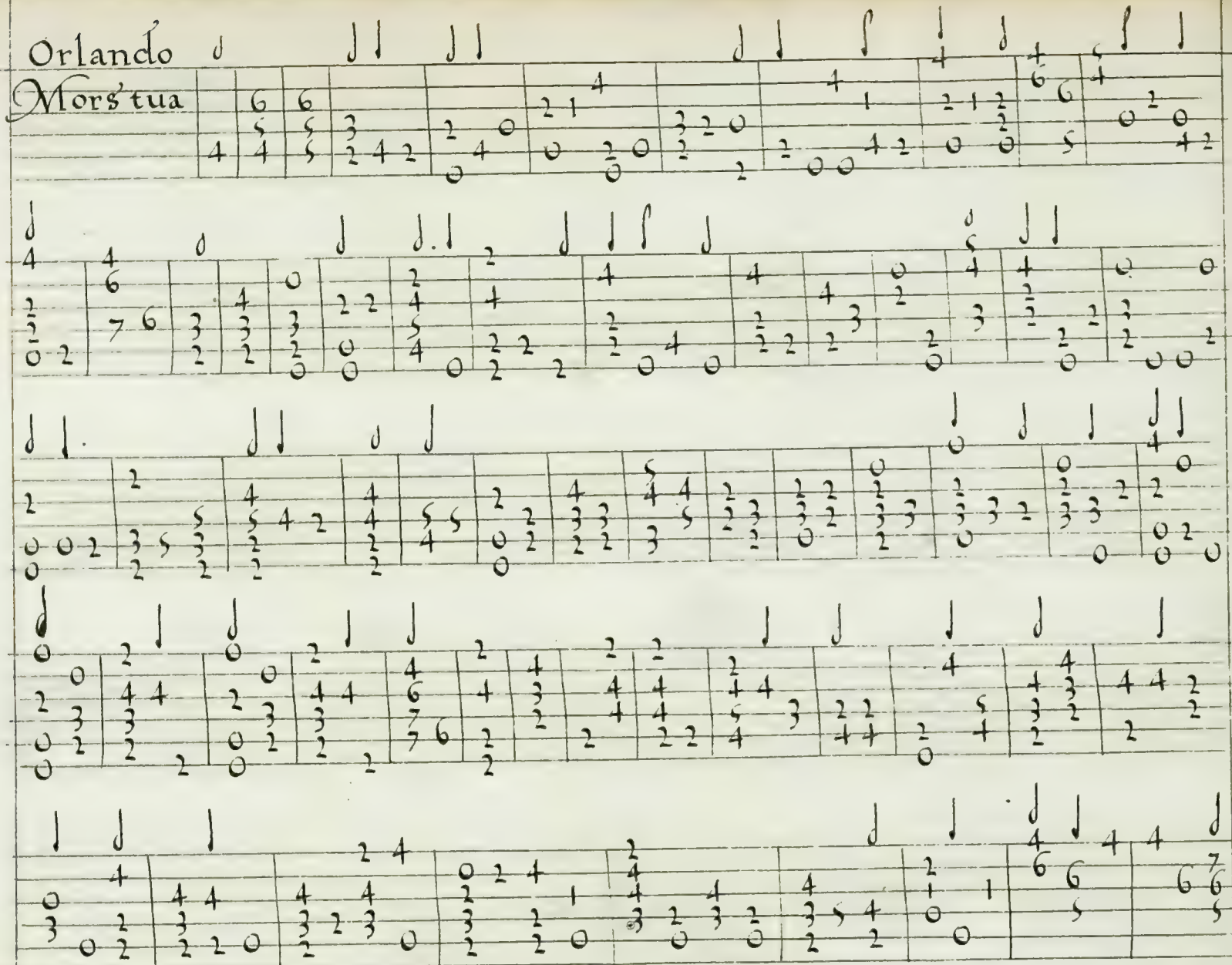
Mr: Birde  
Compel the Hauke

This is a handwritten musical score for a piece titled "Mr: Birde Compel the Hauke". The score is written on five systems of staves, each containing a single melodic line with a treble clef. The notation includes various note values (minims, crotchets, quavers, and semibreves) and rests. Below the notes, there are extensive figured bass figures, which are numbers 1 through 7, often with additional markings like "2 4" or "3 5", indicating the harmonic accompaniment for a lute or keyboard. The manuscript is written in a cursive hand typical of the 16th or 17th century. The paper shows signs of age, including some staining and wear at the edges.





Mors tua



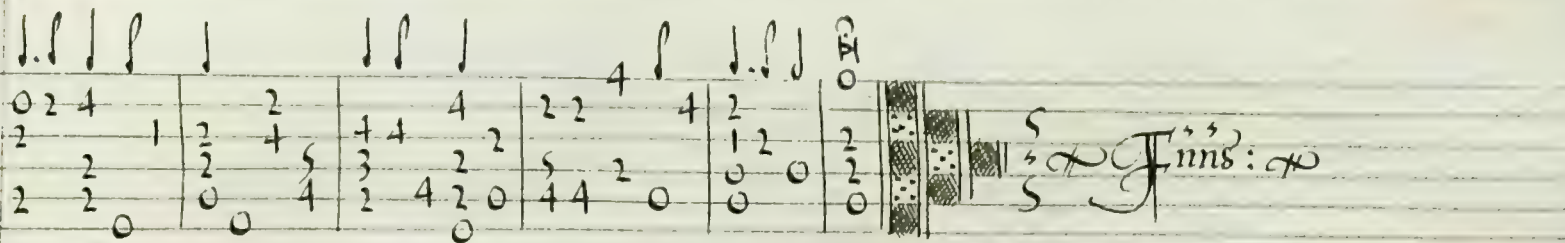
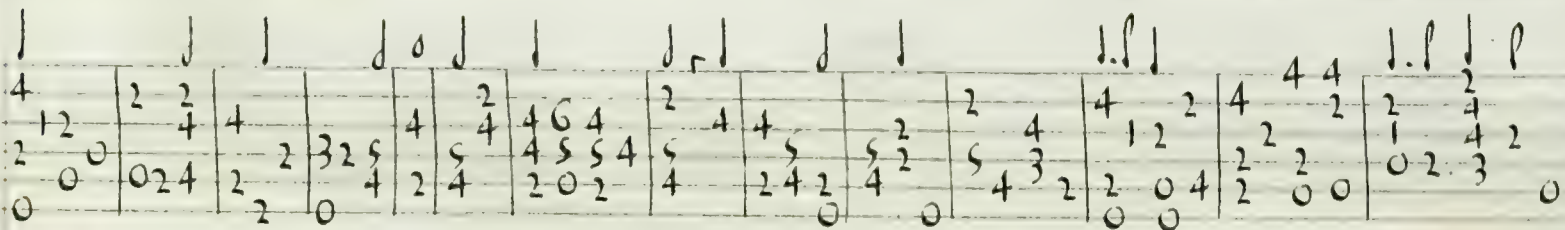
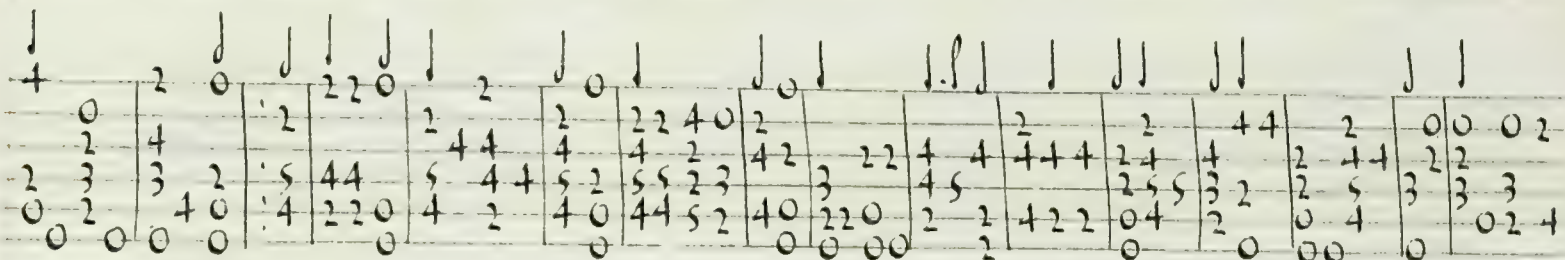
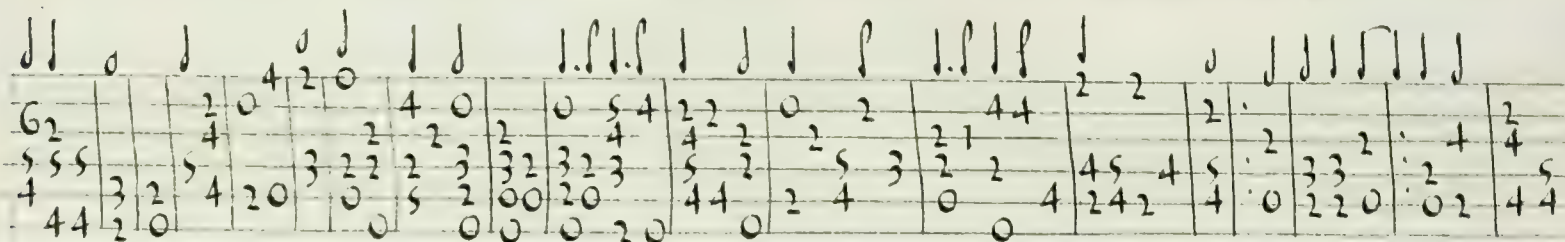
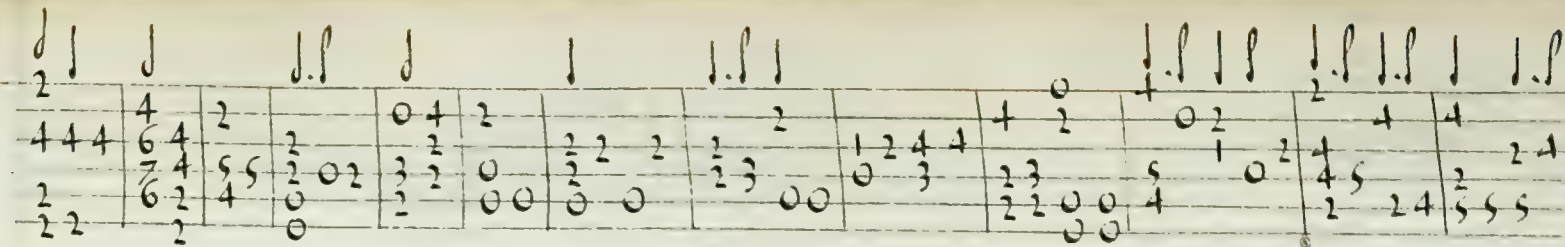


Handwritten musical score for a single system with four staves. The notation is a form of early keyboard or lute tablature, using numbers 1-6 on a six-line staff with rhythmic flags above. The first staff begins with a '6' in the first position. The second staff has a '3' in the first position. The third staff has a '2' in the first position. The fourth staff has a '2' in the first position. The notation includes various rhythmic values (flags) and rests (circles). The piece concludes with a double bar line, a repeat sign, and a final flourish.

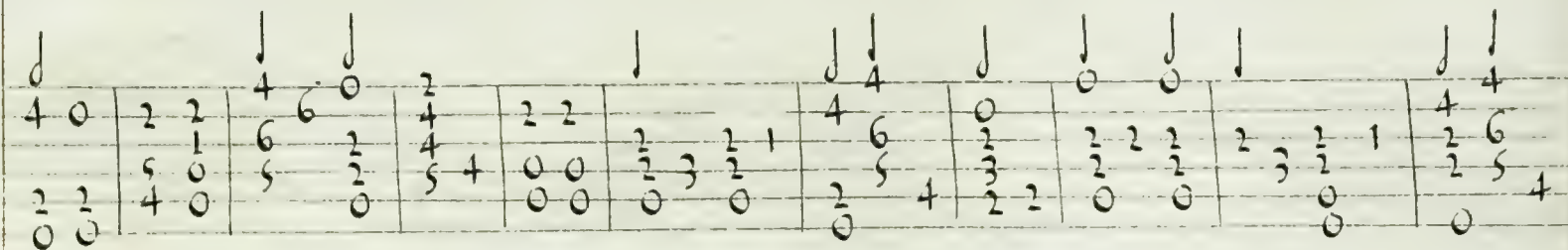
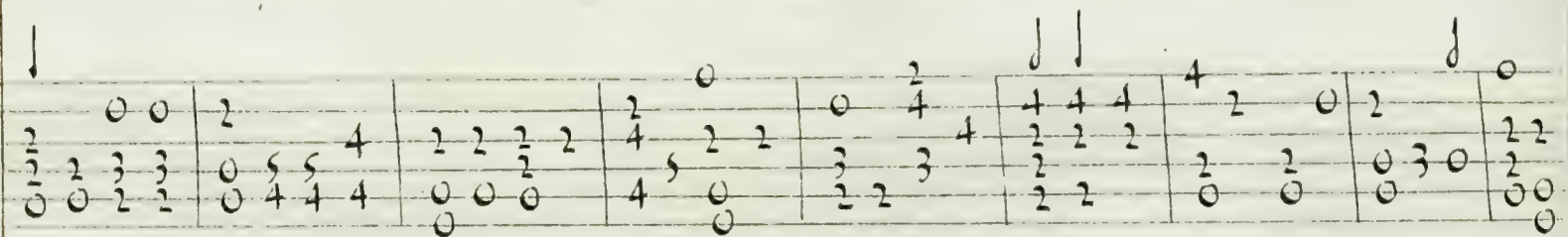
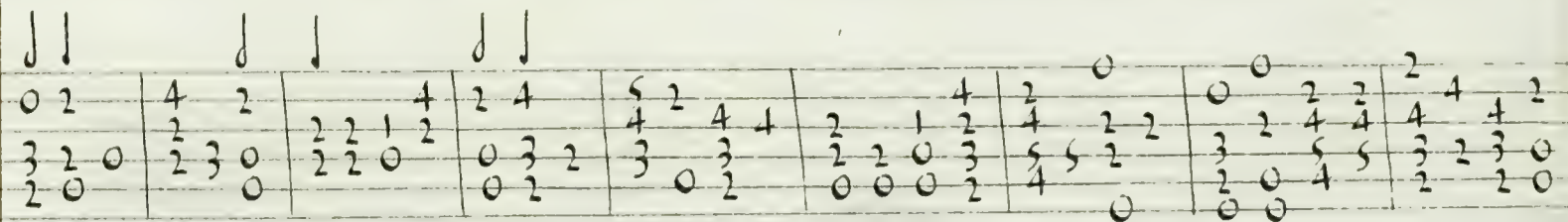
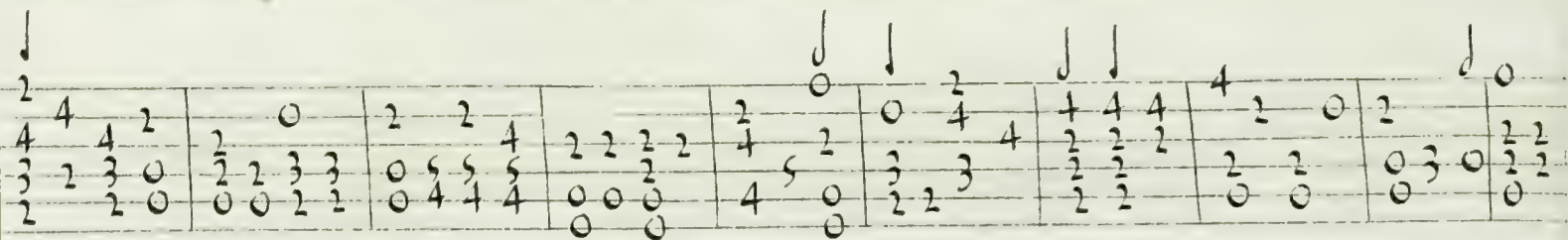
Verte pro Secunda parte: ♯

Secunda  
pars'

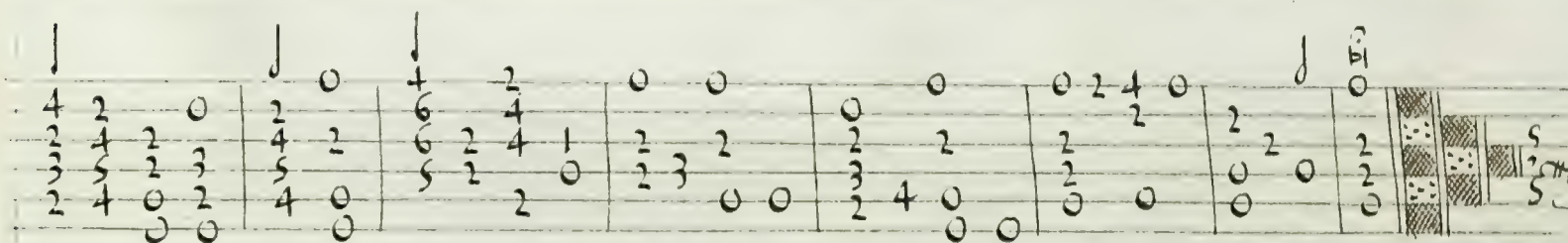
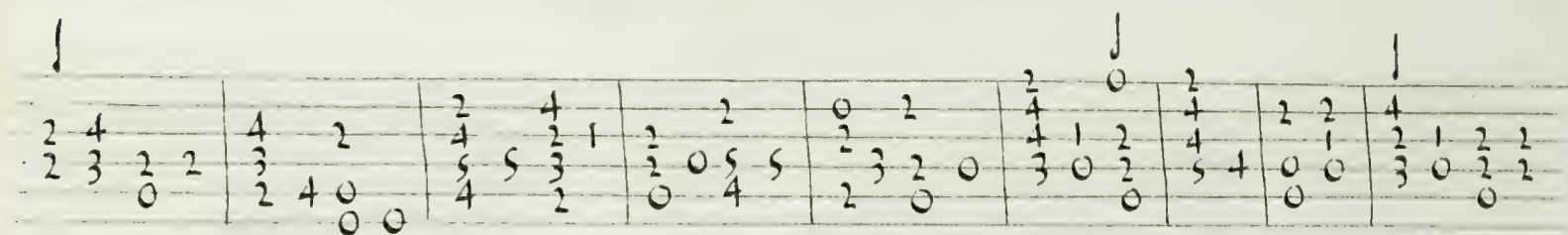
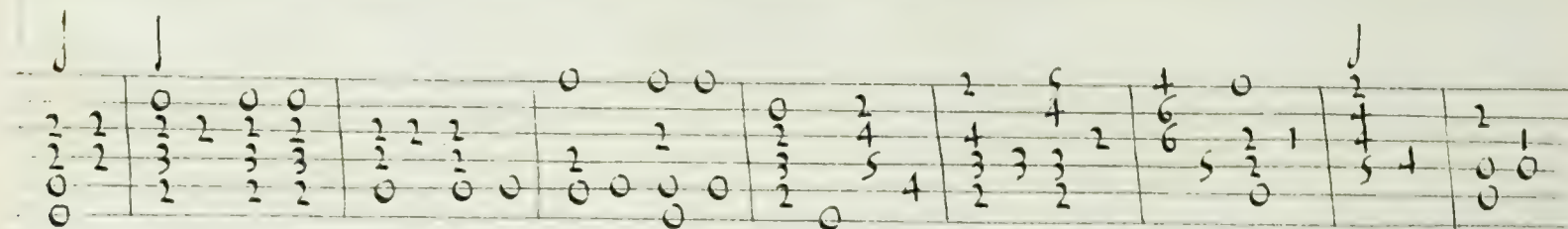
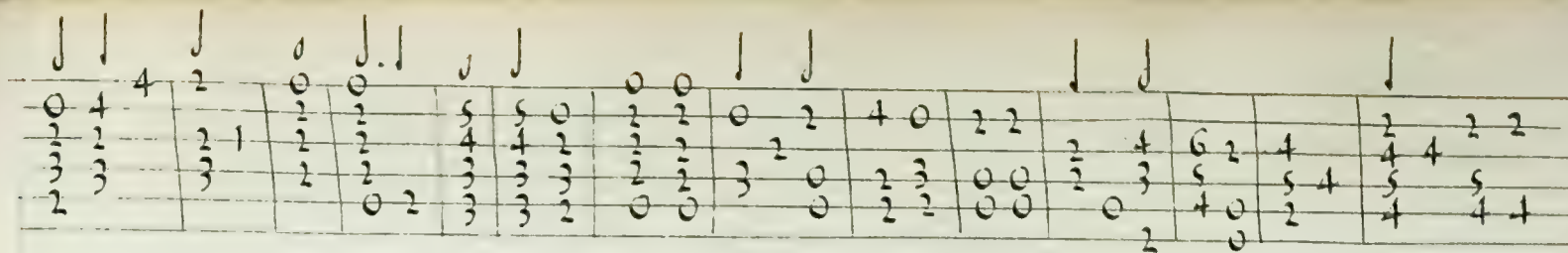




# Orlando Le Rosignol

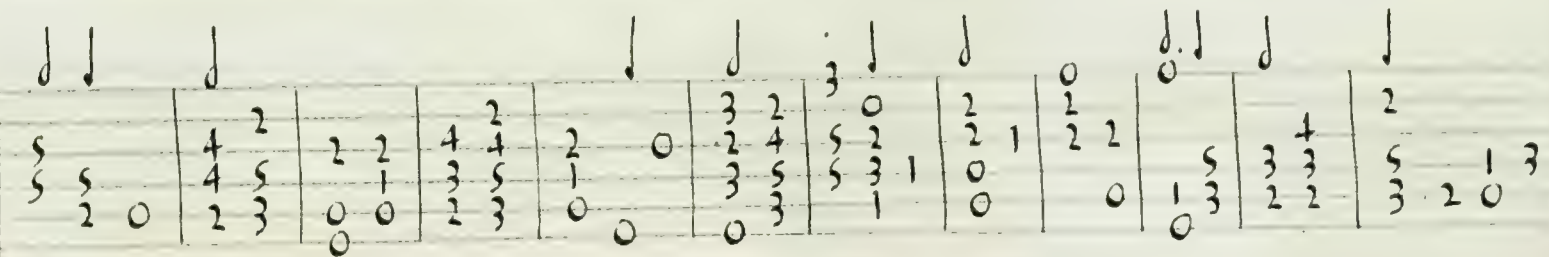
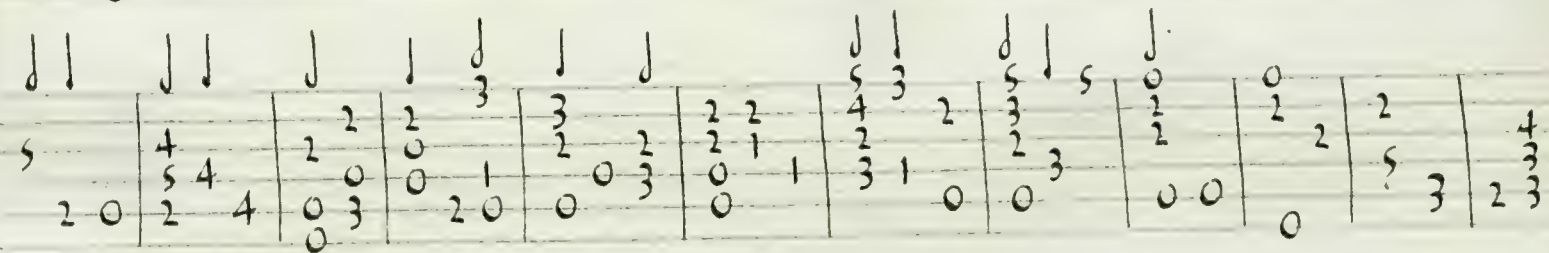
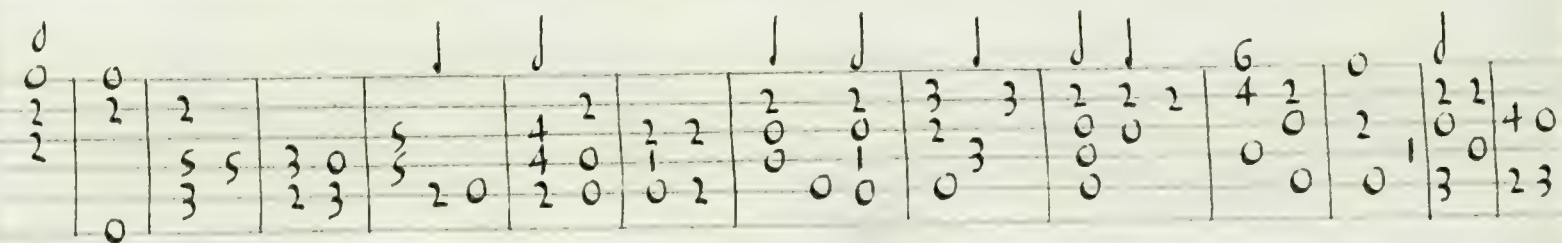
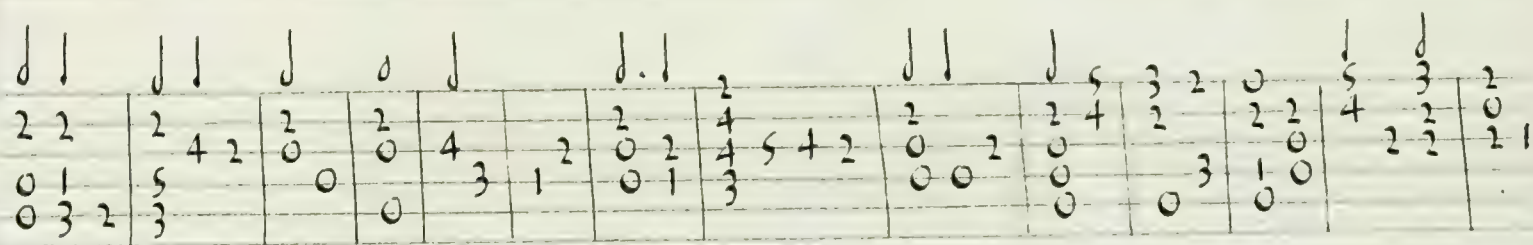
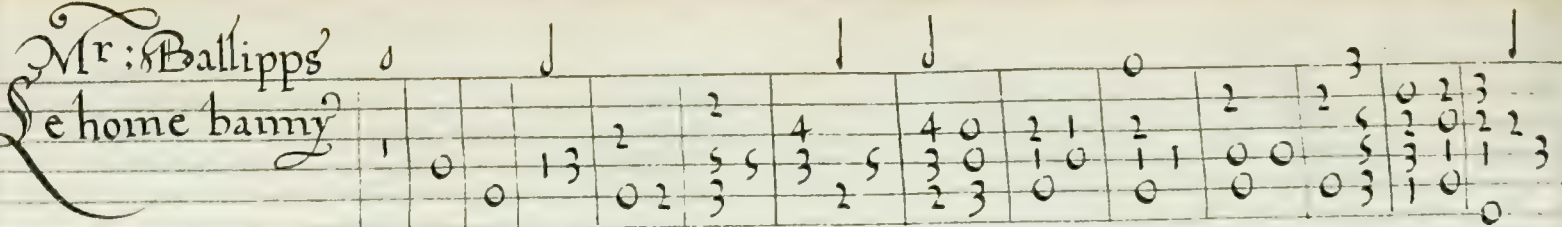




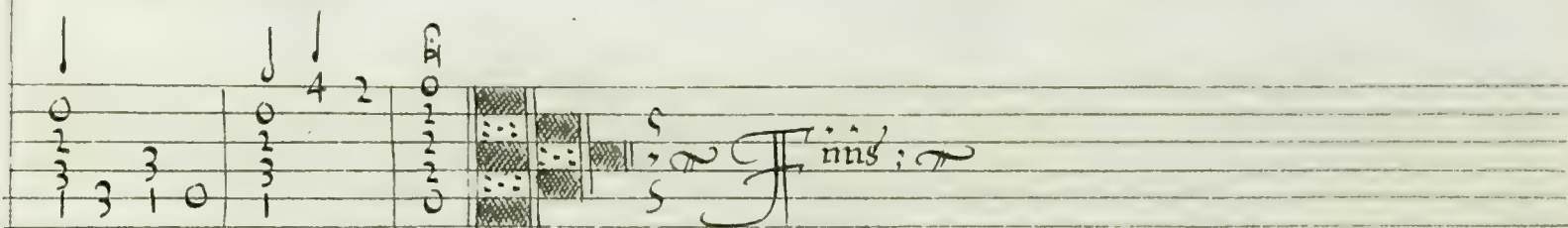
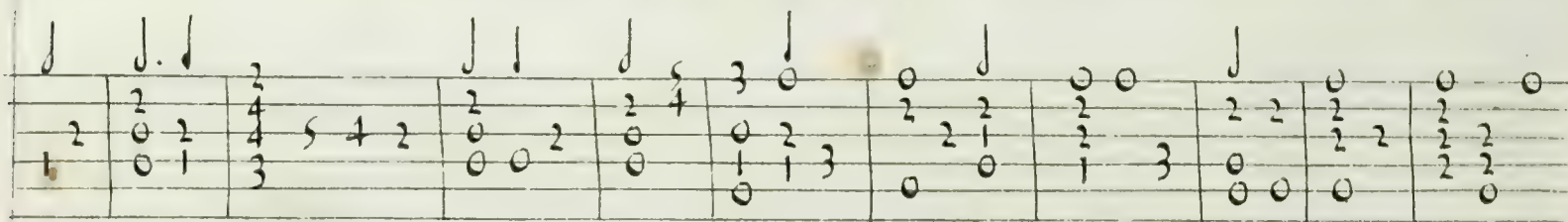
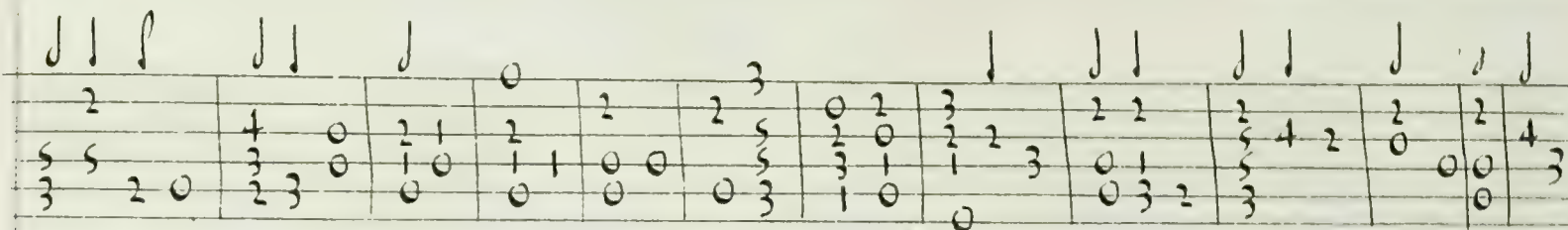
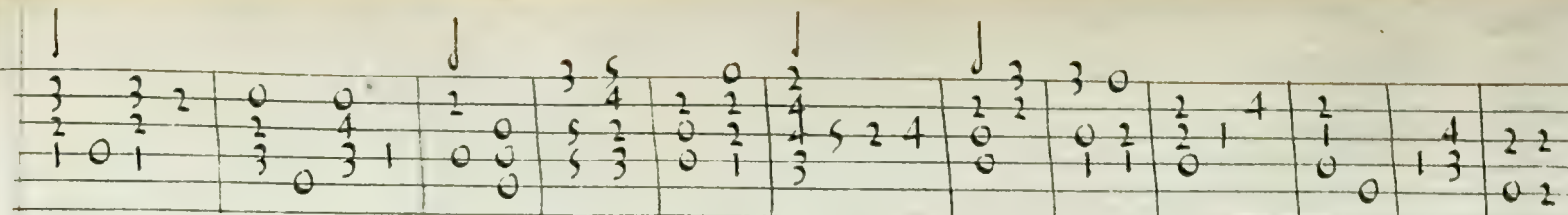


*Fine*

Mr: Ballipps  
Le home hammy







Mr; Phillipps  
Du mal que ieay

The musical score is written on five systems of staves. Each system consists of a single staff with a treble clef and a key signature of one sharp (F#). The notation includes notes, rests, and various figured bass symbols (numbers 1-5) indicating fingerings or ornaments. The first system includes the title and the first line of music. The subsequent systems continue the piece, with some measures containing multiple notes or rests. The notation is characteristic of 17th or 18th-century manuscript notation.



Handwritten musical notation on a five-line staff. The notation consists of rhythmic stems and various numbers (1, 2, 3, 4) placed above and below the lines, indicating fingerings or specific notes. The staff is divided into measures by vertical bar lines.

Handwritten musical notation on a five-line staff, continuing the sequence from the first staff. It features rhythmic stems and numbers, with some notes represented by small circles (possibly whole or half notes) placed on the lines.

Handwritten musical notation on a five-line staff, continuing the sequence. The notation includes rhythmic stems, numbers, and small circles, maintaining the same style as the previous staves.

Handwritten musical notation on a five-line staff, concluding the piece. It includes rhythmic stems, numbers, and small circles. The staff ends with a double bar line, a repeat sign, and the word "Finis" written in a decorative, cursive script.

*Secorps*

Handwritten musical notation for the first system, featuring a treble clef and a series of notes with numerical figures below them.

Handwritten musical notation for the second system, continuing the sequence of notes and figures.

Handwritten musical notation for the third system, continuing the sequence of notes and figures.

Handwritten musical notation for the fourth system, continuing the sequence of notes and figures.

Handwritten musical notation for the fifth system, concluding with a double bar line and the word "Finis".



# Criquillon

Pis neme puit

73

The musical score is written on five systems, each with a single staff. The notation consists of rhythmic symbols (vertical strokes with flags) and a series of numbers below the staff. The numbers are arranged in a way that suggests a cipher or shorthand system. The first system is labeled "Pis neme puit". The score ends with a double bar line and the text "Fms: 7".

Cy iene plaife

This image shows a handwritten musical score for a piece titled "Cy iene plaife". The score is written on five systems, each consisting of a musical staff and a corresponding line of tablature. The notation is in a historical style, likely from the 16th or 17th century, and is written in ink on aged paper. The musical staffs use a C-clef and a key signature of one flat (B-flat). The tablature consists of numbers 0 through 7, which correspond to the frets on a lute or similar stringed instrument. The score is divided into measures by vertical bar lines. The first system begins with the title "Cy iene plaife" written in a decorative, cursive script. The notation is dense and fills most of the page.



Handwritten musical score for a single melodic line, likely for a flute or violin. The notation is in a single system with a treble clef and a key signature of one flat (B-flat). The music is written in a style characteristic of 19th-century manuscript notation, featuring many accidentals and dynamic markings. The score is divided into measures by vertical bar lines. The notation includes various note values, rests, and articulation marks. The piece concludes with a double bar line and a fermata over the final note.

Mr: Phillipps  
Ce vostre brunt

This is a handwritten musical score on aged paper, featuring five systems of music. Each system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The notation includes various note values (minims, crotchets, quavers) and rests, with many notes beamed together in groups. Above the notes, there are numerous small numbers (1-5) and some letters (C, F) indicating fingerings or specific notes. The first system begins with the title 'Mr: Phillipps' and 'Ce vostre brunt' written in a cursive hand. The music is arranged in five systems, each with a single staff. The notation is dense, with many notes beamed together, suggesting a fast or complex piece. The paper shows signs of age, including some staining and wear at the edges.



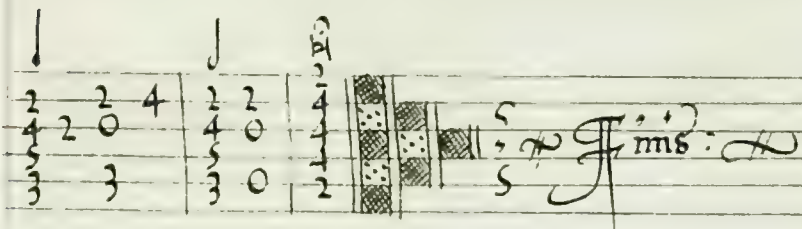
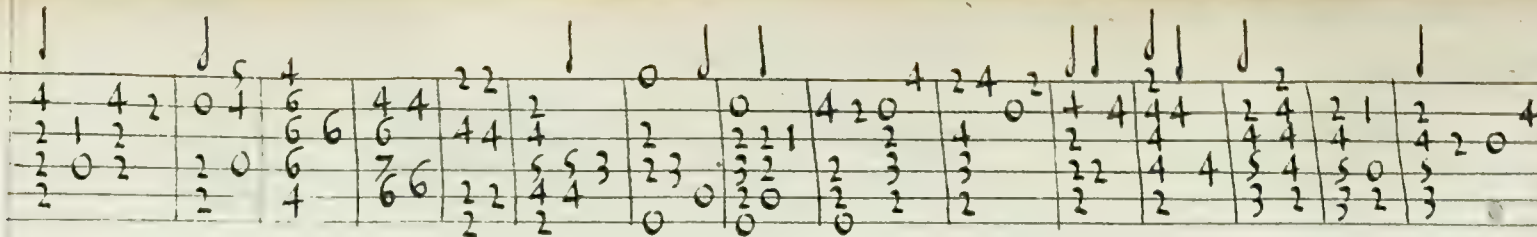
Handwritten musical notation on five staves. The notation includes notes, rests, and various numerical figures (e.g., 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100) written below the notes, likely representing a figured bass or a specific notation system. The notation is arranged in five staves, with the first four staves containing musical notation and the fifth staff containing a large, stylized signature or initial.

# Orlando

Refunoftra redemptio

The musical score is written on five staves. Each staff begins with a clef (soprano, alto, tenor, and two bass clefs) and a key signature (one sharp, F#). The notation includes various note values (minims, crotchets, quavers, and semibreves) and rests. Numerical annotations are present throughout the score, often written above or below the notes. The first staff is titled 'Refunoftra redemptio'. The score is written in a historical style, likely from the 16th or 17th century.

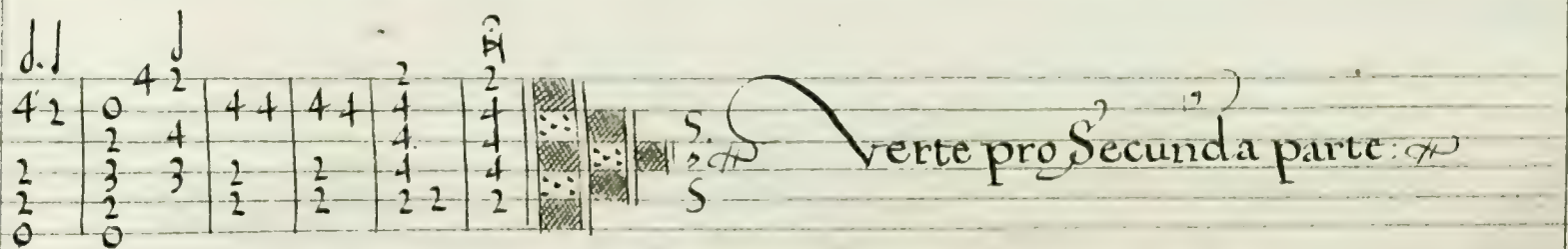
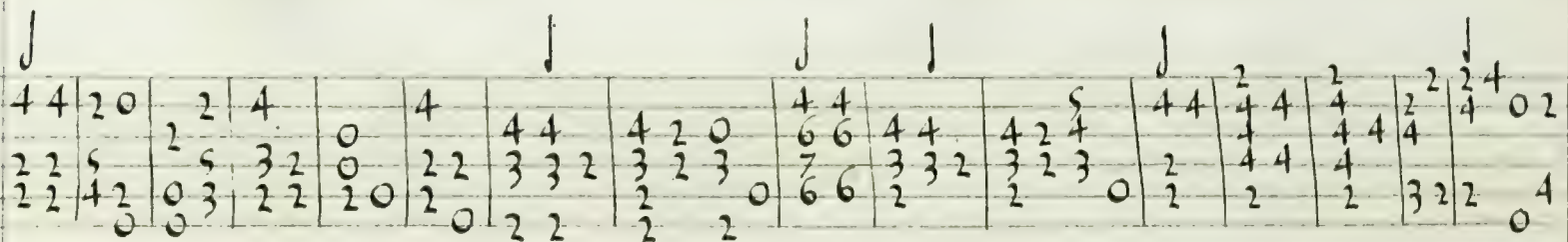
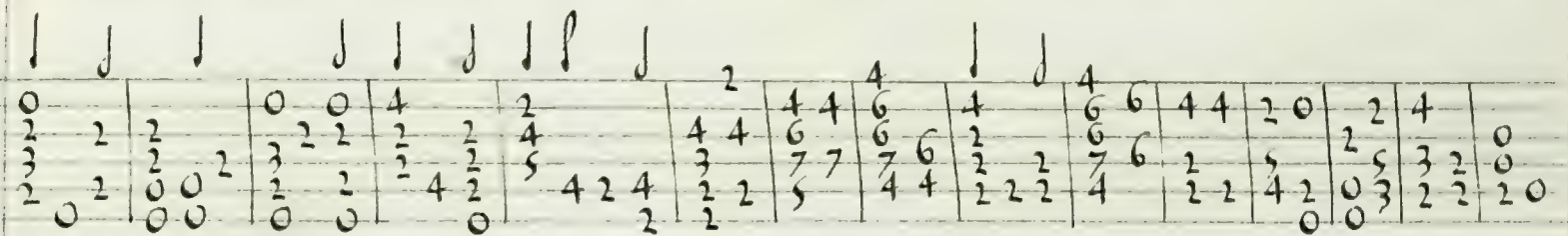
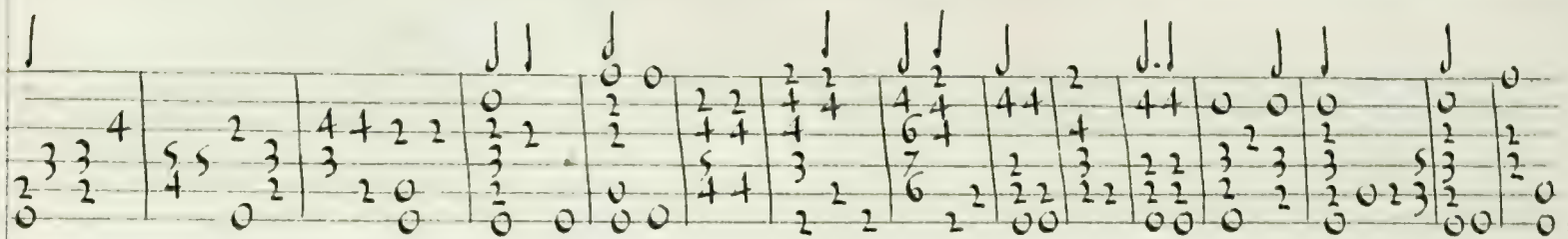
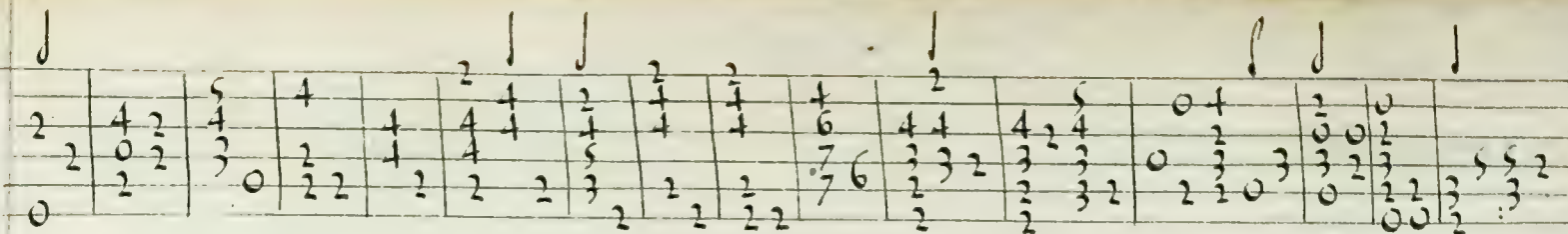





Orlando  
um nat' efflet Jesus

This image shows a page from a handwritten musical manuscript. At the top left, the title "Orlando" is written in a large, decorative script, with "um nat' efflet Jesus" written below it in a smaller, simpler script. The music is arranged in five staves. Each staff begins with a single note (a half note) on a five-line staff. Below each staff is a line of lute tablature, consisting of numbers (0-9) and some letters (like 's' for sharp) placed under the lines of the staff. The tablature is written in a way that corresponds to the notes above it, indicating fret positions on a lute. The notation is in a historical style, likely from the 16th or 17th century. The paper is aged and slightly discolored.





Verte pro Secunda parte: 

Secunda pars

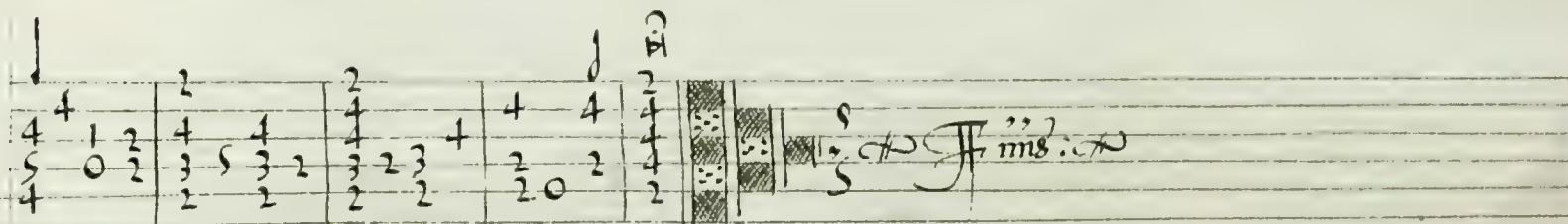
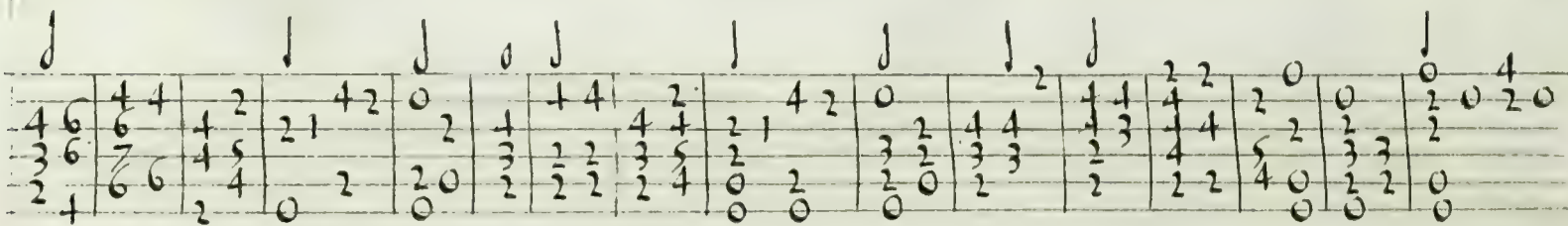
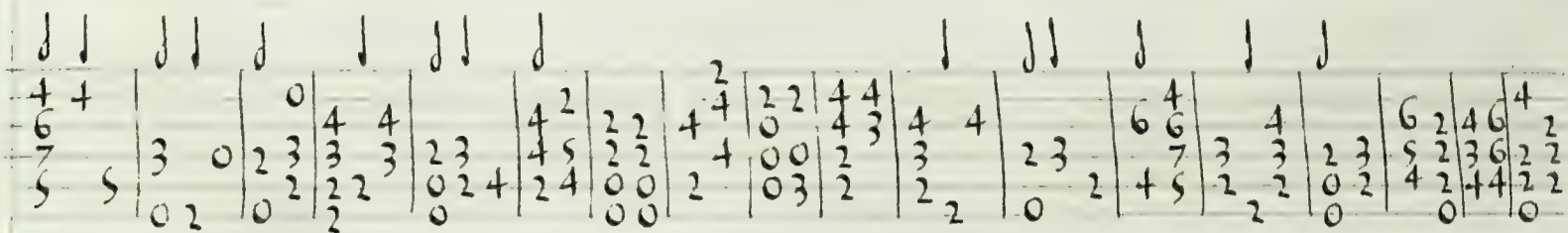
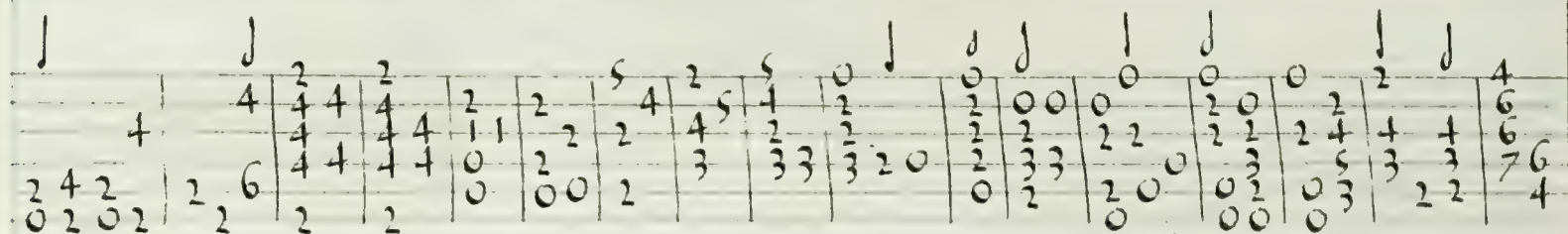
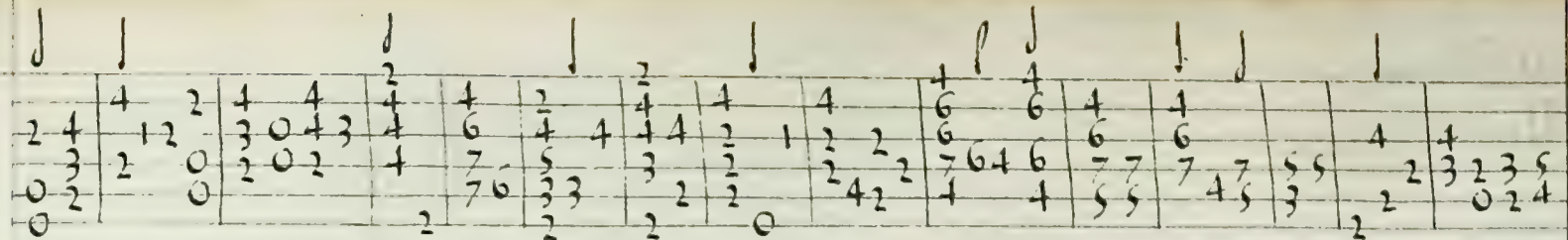
Secunda pars

Handwritten musical notation on a five-line staff. The notation includes various notes (quarter, eighth, sixteenth, and beamed notes), rests, and accidentals (sharps and naturals). The piece concludes with a double bar line and repeat dots.

Handwritten musical notation on a single staff, featuring various notes, rests, and fingerings.

Handwritten musical notation for a piece in 4/4 time, featuring a treble clef and a key signature of one sharp (F#). The notation includes a melody line with notes and rests, and a figured bass line with numbers 1-7 and accidentals. The piece consists of 16 measures.





Aspice dne





[illegible]

Handwritten musical notation on a single staff, featuring various notes, rests, and a complex system of numbers and symbols below the staff, possibly representing a cipher or a specific musical notation system.

Handwritten musical notation on a single staff, featuring various notes, rests, and a complex system of numbers and symbols below the staff, possibly representing a cipher or a specific musical notation system. The notation includes notes with stems and flags, and the numbers are arranged in a structured manner, often grouped by vertical lines or bars.

Handwritten musical notation on a single staff, featuring various notes, rests, and a complex system of numbers and symbols below the staff, possibly representing a cipher or a specific musical notation system.

Handwritten musical score for "The Rose Tree" on a five-line staff. The notation includes rhythmic values (vertical strokes with flags, beams, and circles), numbers (1-5) indicating fingerings or positions, and a key signature of one sharp (F#). The piece concludes with a double bar line and a repeat sign.

Attollite portas

Handwritten musical score for a piece titled "Attollite portas". The score is written on five systems of staves, each containing a single melodic line with various musical notations and rhythmic markings.

The notation includes notes, rests, and various rhythmic markings such as "2", "4", "7", "8", "12", "16", "24", "32", "48", "72", "96", "128", "192", "256", "384", "512", "768", "1024", "1536", "2048", "3072", "4096", "6144", "8192", "12288", "16384", "24576", "32768", "49152", "65536", "98304", "131072", "196608", "262144", "393216", "524288", "786432", "1048576", "1572864", "2097152", "3145728", "4194304", "6291456", "8388608", "12582912", "16777216", "25165824", "33554432", "50331648", "67108864", "100677248", "134045824", "201068672", "268091520", "402132224", "536172872", "803845120", "1070407680", "1605611520", "2140815360", "3217223680", "4288632000", "6432947200", "8577262400", "12865932800", "17154603200", "25731904000", "34058208000", "51137312000", "68216416000", "102324672000", "136432928000", "204649216000", "272865504000", "409298304000", "544926080000", "817389120000", "1090852160000", "1636279040000", "2181705920000", "3272556800000", "4368383680000", "6552576000000", 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Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one flat (B-flat). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals. The piece concludes with a double bar line and repeat dots.

Handwritten musical notation on a single staff, featuring various rhythmic values (quarter, eighth, sixteenth notes) and rests, with some notes beamed together. The notation is written in a cursive, handwritten style.

Handwritten musical notation on a single staff, featuring various rhythmic values (e.g., 4, 2, 1, 1/2, 1/4, 1/8, 1/16) and accidentals (sharps, flats, naturals). The notation is dense and appears to be a complex rhythmic exercise or a short piece of music.

Mr: Birde

Plux beata trinitas

Handwritten musical score for "Plux beata trinitas" by Mr. Birde. The score is written on five staves, each with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and ornaments, along with extensive figured bass notation (numbers 1-7) indicating the harmonic structure. The piece concludes with a double bar line and the word "Fms" (Finitus) written in a decorative script.















[illegible]



que cum ipse dixerit. Quia ego videretur symon. se  
et sic a quibus accipitur et vultum a fuisse sunt am ab  
amant. ac sic dicit. Ab illis. Dicit illi. Dicit. Ego vobis  
fieri sunt et vultum non semper dicitur. eos uideri ma  
re et mittere sanum et cum pscem qui pnt accellerit  
vobis. Et apud ore ei inuenit sciam illam fumentis  
ra es p me. **Et** in illa hora accellerunt discipuli  
ad eum dicens. Quia pntat maior est in regno celoz.  
Et ad hoc dicit. pntat maior est in medio eoz  
et dicit. Amen duo vobis vult comit fuit et effertur  
ut sic pntat non utra vult in regnum celoz. Quidam  
sunt qui vultat se fieri pntat. Hic hic maior in reg  
no celoz. Et qui vultat in regnum pntat vultem in  
regnum. Et sic pntat. **Et** in illa hora accellerunt  
discipuli ad eum dicens. Quia pntat maior est in regno celoz.

cutiam vult in me et omnia reddam tibi. Illi autem  
vultat si ab ipse et mittere eum in carcerem donec vider  
militum debuit. vident autem considerat et que  
fuerunt conuersati sunt iude et uenerunt et narra  
uerunt domino suo omnia que facta fuerant. Tunc vo  
cauit dominus suus eum et ait ei. Serue mecum. omne  
debtum dimittit tibi qui rogasti me. Hic s. egerunt  
re mittere considerantur sit et ego qui mittere sum. Et  
nam dominus eius reddidit eum vultat. quod  
usque viderunt militum debuit. Sic et pntat celos  
facit vobis si non mittere multumque facit suo  
de cordis vult. **Et** facta est cum pntat. Hic seruo  
nes hos mittere a gentibus et uenerunt hunc iude  
pntat. **Et** in illa hora accellerunt discipuli ad eum dicens. Quia pntat maior est in regno celoz.









EDWARD



PARTON